The Museums of Prince Edward Island

A Programme for Development

BY BARRY LORD - EDITED BY GAIL DEXTER LORD

THE MUSEUMS OF PRINCE EDWARD ISLAND

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University of Prince Edward Island

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EXECUTIVE SUMMARY

The Report reviews in detail all existing museum facilities on Prince Edward Island, and all government and other agencies that support or affect them. Despite substantial accomplishments, no institution currently provides a display or interpretation of the specimens of natural science or the artifacts of human history that constitute the heritage of Islanders. The facilities that do exist are reaching Islanders only to a very limited extent, and are neither preserving nor adequately interpreting Island heritage.

Among the serious obstacles to achievement of these goals are the current commitment of over 60% of Provincial cultural funding and an even higher percentage of federal contributions to one agency, the Confederation Centre; the administrative shortcomings of the Heritage Foundation, especially in its lack of attention to building on the very strong base of support in Island communities for heritage activities; the isolation of Island public museums from each other, from the Foundation, from the important private sector of museum attractions, and from the rest of the museum profession in Canada and internationally; and the anomaly that Prince Edward Island is the only province without an Associate Museum mandated to preserve the province's natural science specimens and historical artifacts under the Museum Assistance Programmes of National Museums of Canada.

A total of 75 recommendations presents a coherent, integrated programme for the development of museums and heritage sites on Prince Edward Island, aimed at achieving a genuinely decentralized system of sites with a central facility that would provide a thematic focus on the Island's story in ecological and historical terms. The University of Price Edward Island is shown to have a vital role to play, and to offer the best possible location for such a museum on University Avenue in West Royalty -- always on the condition that the decentralized system of sites and museums be strengthened, with representation of each constituent site on the museum board; and that the aspirations of each major population centre for adequate preservation and interpretation of its own history (notably including Summerside) be honoured and fulfilled.

The programme proposed is for a transformation of the Heritage Foundation into such a provincial museum, which the Province should propose for designation under the Associate Museums Programme of National Museums. Renegotiation of the funding basis for the Confederation Centre with the federal Department of Communications should include a proposal for an Endowment Fund, the earnings of which can ultimately free the present commitment of so much of the province's funds to one intitution. Development of a provincial Association of Museums and Historical Societies will be instrumental in providing needed musem training, and linking the Island's museums more securely to the museum profession.

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CONTENTS

Executive Summary I

1. Introduction 1

2. History of Museum Development in Prince Edward Island 4

3. Analysis

3.1 Institutional Review 14

3.1.1 Confederation Centre 15

3.1.2 Heritage Foundation 23

3.1.2.1 Beaconsfield 34

3.1.2.2 Eptek Centre 36

3.1.2.3 Green Park 38

3.1.2.4 Orwell Corner 42

3.1.2.5 Basin Head 44

3.1.2.6 Elmira Railway Station 48

3.1.2.7 Scales Pond 49

3.1.2.8 Holman House 49

3.1.2.9 Artifactory 51

3.1.3 Community Museums 56

3.1.3.1 Garden of the Gulf 58

3.1.3.2 Musee Acadian 59

3.1.3.3 Alberton Museum 61

3.1.3.4 Mt-Carmel 62

3.1.3.5 O'Leary Museum 63

3.1.3.6 Lennox Island Museum 64

3.1.3.7 Great George Street 67

3.1.3.8 Transportation Museum 68

3.1.3.9 Musee Belcourt, Rustico 70

3.1.3.10 Dalton Centre, Tignish 71

3.1.4 Museum-related Institutions 73

3.1.4.1 Federal Agencies 73

3.1.4.1.1 Dept. of Communications 73

3.1.4.1.2 National Museums 75

3.1.4.1.3 Canada Council 82

3.1.4.1.4 Parks Canada 82

3.1.4.1.5 Other Federal 87

3.1.4.2 Provincial Agencies 89

3.1.4.2.1 Community Affairs 90

3.1.4.2.2 Tourism 95

3.1.4.2.3 Education 97

3.1.4.3 Post-Secondary Education 104

3.1.4.3.1 University of PEI 105

3.1.4.3.2 Holland College 111

3.1.4.4 Special Interest Groups 112

3.1.4.4.1 Council of the Arts 112

3.1.4.4.2 Local Historical 114

3.1.4.4.3 Natural History 115

3.1.4.4.4 Tourist Industry 116

3.2 Functional Analysis 118
3.2.1 Administration 118
3.2.1.1 Statements of Purpose 118
3.2.1.2 Policies 120
3.2.1.3 Planning 123
3.2.1.4 Evaluation 126
3.2.1.5 Organization 127
3.2.1.6 Management 127
3.2.1.7 Finances 128
3.2.1.7.1 Budgeting 128
3.2.1.7.2 Visitor Revenues 130
3.2.1.7.3 Grant Revenues 131
3.2.1.7.4 Other Revenues 132
3.2.1.7.5 Expenditure Control 132
3.2.1.8 Relations with Other Agencies 133
3.2.1.8.1 International 133
3.2.1.8.2 National 133
3.2.1.8.3 Provincial 134
3.2.1.8.4 Municipal 135
3.2.1.8.5 Private 135
3.2.2 Assets 135
3.2.2.1 Collections 135
3.2.2.1.1 Acquistions 136
3.2.2.1.2 Cataloguing 139
3.2.2.1.3 Conservation 139
3.2.2.1.4 Research 139
3.2.2.2 Sites and Buildings 140

3.2.3 Programmes 141

3.2.3.1 Displays and Exhibitions 141

3.2.3.2 Interpretation and Education 142

3.2.3.3 Extension 143

3.2.3.7 Publications 143

3.2.3.5 Marketing 143

3.2.3.6 Public Services 144

3.3 Summary: Total Museums Programme 145

4. Recommendations 148

4.1 Institutional Recommendations 148

4.1.1 Confederation Centre Recommendations 149

4.1.2 Heritage Foundation Recommendations 152

4.1.3 Community Museums Recommendations 160

4.1.4 Federal Agencies 164

4.1.5 Provincial Agencies 167

4.1.6 Post-Secondary Educational Institutions 168

4.1.7 Special Interest Groups 169

4.1.8 Private Sector 170

4.2 Functional Recommendations 170

4.2.1 Administrative Recommendations 170

4.2.2 Collections: General Recommendations 172

5. Towards a Provincial Museum of Man and Nature 174

5.1 Purpose 174

5.2 Mandate 175

5.3 Legislation 175

5.4 Relationship with Other Island Institutions 176

5.5 Location 175

5.6 Building 178

5.7 Capital Cost 180

5.8 Staffing 182

5.9 Operating Souces 184

5.10 Market 185

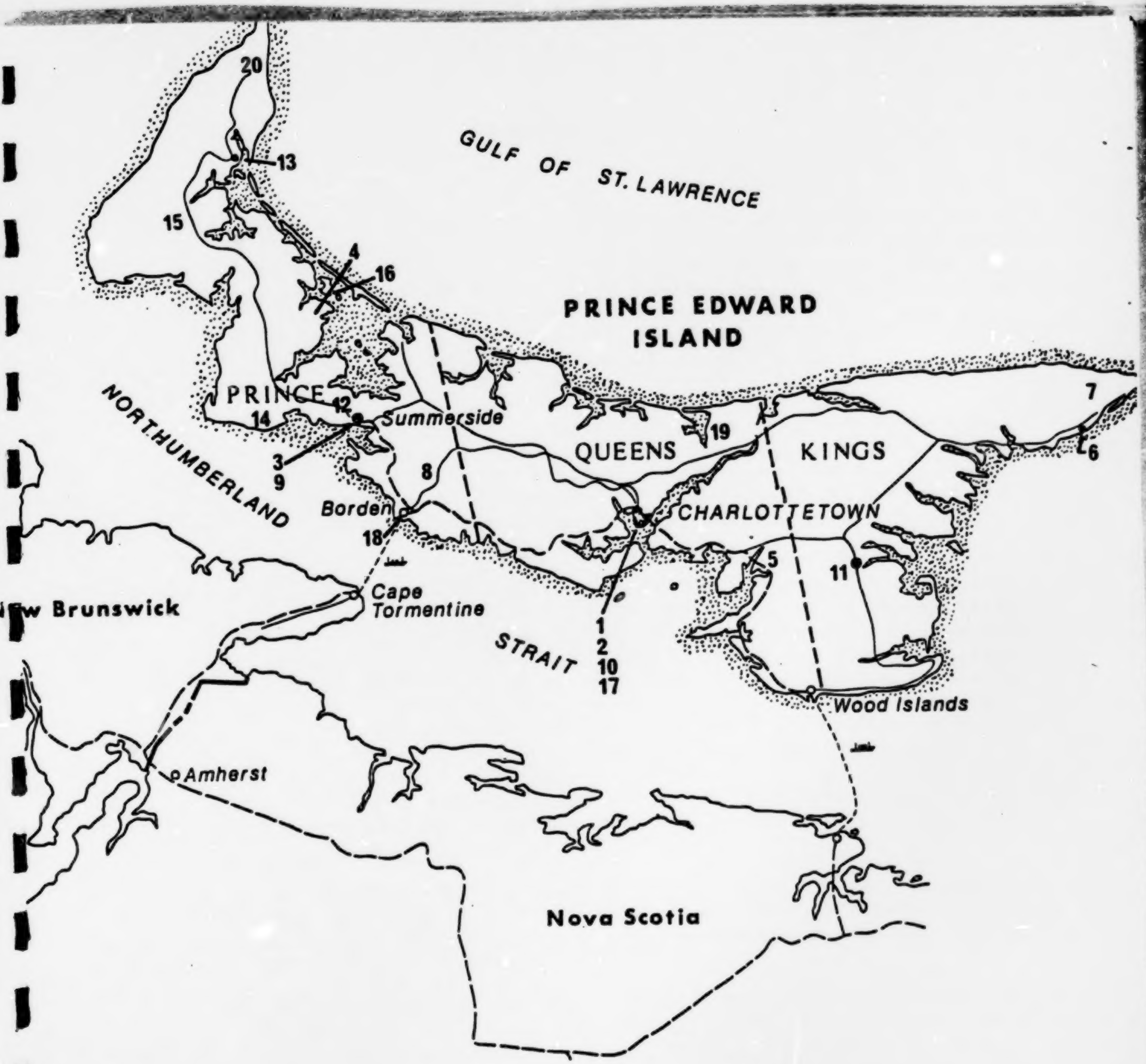
Appendix A Terms of Reference 186

Appendix B Brief Curriculum Vitae, Barry Lord 187

Appendix C List of Public Museums and Related Agencies 188

Appendix D Acknowledgements 191

Bibliography 195


GULF OF ST. LAWRENCE
PRINCE EDWARD ISLAND
PRINCE
QUEENS
KINGS
CHARLOTTETOWN
Summerside
Borden
Cape Tormentine
Wood Islands
Amherst
NORTHUMBERLAND
STRAIT
w Brunswick
Nova Scotia
20
13
15
4
16
14
12
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5
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10
17

PUBLIC MUSEUMS AND MUSEUM RELATED INSTITUTIONS IN PRINCE EDWARD ISLAND

Map #	
1	Confederation Centre Art Gallery and Museum
2	Beaconsfield
3	Eptek National Exhibition Centre and P.E.I. Sports Hall of Fame
4	Green Park
5	Orwell Corner
6	Basin Head Fisheries Museum
7	Elmira Railway Station
8	Scales Pond
9	Holman House
10	Artifactory
11	Garden of the Gulf Museum Montague
12	Musée Acadien, Miscouche
13	Alberton Museum
14	Le Village des Pionniers Acadiens, Mt. Carmel
15	O'Leary Museum
16	Lennox Island Museum
17	Great George Street Gallery
18	Transportation Museum, Borden
19	Musée Belcourt, Rustico
20	Dalton Centre, Tignish

1.
INTRODUCTION

This study of museums in Prince Edward Island has been undertaken for the Island Studies Committe, Department of Extension, University of Prince Edward Island. Funding was provided to the University by the Policy and Priorities Board of the Provincial Government with the support of the Department of Community Affairs* under its Cultural Affairs Division. Terms of Reference for the study are included here as Appendix A.

The spirit in which the study has been conducted may be indicated by the following brief quotation from the then Minister of Community Affairs, the Hon. Horace B. Carver, from the Transcript of the Legislative Assembly of Prince Edward Island for 4 May 1982, some six weeks before the study was announced:

> "I indicated that I thought that we should give some consideration as a result of the process which we are going through, to the possibility of having Government acquire the necessary information to make the decisions whether it might be appropriate to establish a museum of man and nature in this province. I cited as a model, in my opinion, the Province of Nova Scotia which has a modest headquarters museum and has very strong regional museums throughout the Province. In fact, I think it's fair to say that the regional museums in the Province of Nova Scotia are far more attractive to general members of the public than ... the headquarters one."

The address is thus fundamentally to the question of a provincial museum of man and nature, but in the context of enhancing the role and effectiveness of the museums and heritage sites throughout the Province.

The present author was requested to do this study both because of a background in museum and heritage resources development and planning, and because of familiarity with museums in Prince Edward Island. I first came to the Island in the mid-1960s, as a member of one of the first tentative acquisition committees for the new Confederation Centre (in my capacity at that time as Curator of Art of the New Brunswick Museum), and as a founding member of the organization that is now known as the Atlantic Provinces Art Gallery Association. Over the years I enjoyed returning to the Island in various roles, among them in 1975 as a lecturer for the Atlantic Institute at UPEI, and again in 1978 in the course of organizing an exhibition entitled "Survival, Atlantic Style" for the Mt. St. Vincent University Art Gallery in Halifax. A brief curriculum vitae is included as Appendix B.

In 1980, in my capacity as Assistant Director of the Museum Assistance Programmes of the National Museums of Canada, I visited almost all public museums and heritage sites on the Island in a one-week extension of the museums workshop that the PEI Heritage Foundation had organized for its 10th Anniversary. The 10-page memorandum that was my report on that study was internal to National Museums of Canada, but copies were sent to the Executive Director of the Heritage Foundation, and ultimately to the Director of Cultural Affairs. It included comments on the policies of the Province and the Associate Museums Programme of National Museums, the Confederation Centre Art Gallery and Museum, the PEI Heritage Foundation and its sites, and seven community museums. It is not necessary to reproduce the entire memorandum here, but it is useful to quote briefly from its summary:

> "MAJOR PROBLEM TO BE RESOLVED: The lack of an Associate in the sense of a provincial museum as in the other Atlantic provinces. This problem should be squarely faced (a) as regards long-range planning for the Confederation Centre; (b) as regards the provincial policy to be developed ...; (c) in terms of the relationship between the Heritage Foundation and the Confederation Centre. It might be noted in this regard that the option of working toward a provincial museum as such should not be left out of consideration: it is remarkable that there is no natural history museum in a province famous for its natural attractions, and such an institution might be part of an institution that could build on the strengths of the Heritage Foundation."

These comments of 1980 prefigure the focus of this report two years later. The lack of a provincial museum, the lack of any museum of natural science, the question of the long-range development of the Confederation Centre, the problematic relationship between the Centre and the Heritage Foundation, and the need for a provincial policy to encompass these issues were all felt acutely by the Minister of Community Affairs and his Director of Cultural Affairs as they began preparation of a cultural affairs policy document in 1981-82. At the same time the emergence of new ideas and facilities in the University, a financial and administrative crisis in the Heritage Foundation, and the continued maturing of the Province's community museums all made such a study pertinent at this time.

My familiarity with the sites and museums from my 1980 visit made it possible for me to concentrate more in the preparation of this report on the individuals involved, and on their appraisal of the situation. In this regard, I must first thank Mr. Harry Baglole, Community Studies Project Specialist of the Cultural Affairs Office of the Department of Community Affairs and member of the Island Studies Committee of the Department of Extension of UPEI, and the Director of Cultural Affairs, Mr. Allan Rankin, for their direct assistance in facilitating the study. I am also indebted to the very large number of people with whom I was able to discuss these issues over a three-week period in June and July of 1982, most of whom are listed in Appendix C. These participants were more than forthcoming in providing data and reviewing past developments and future prospects. My sincere thanks go to all of them for their assistance, and my apologies to any who may have been inadvertently omitted from my list. Of course I take full responsibilty for the conclusions and recommendations that are here; but the insights, criticisms and aspirations of many Islanders are reflected in them.

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*As this Report was in press, it was announced that the name of the Department of Community Affairs was to be changed to "Department of Community and Cultural Affairs."

2.
HISTORY OF MUSEUM DEVELOPMENT IN PRINCE EDWARD ISLAND

A complete history of the preservation of objects of the past or of scientific specimens on what is now Prince Edward Island may one day begin with an account of the burial or other preservation practices of the original inhabitants of the Island, the Palaeo-Indians, the 'Shellfish people,' and the ancestors of today's Micmacs. Certainly those peoples' efforts at preservation have enriched the relatively little pre-historic archaeology of the Island that has been done to date, and indicate the extent and complexity of their trade relations reaching deep into the continent. One might also recall the Acadians' hasty burial of a church bell from at least one of their settlements in an effort to preserve something of their past from the destruction wrought by the British army at the time of the Deportation. Even under such terrible circumstances, people strive to preserve the artifacts that matter.

The ideals of the American and French Revolutions, and the need for a more literate work force as a result of the Industrial Revolution, led to a widespread movement throughout the English-speaking world in the period following the Napoleonic Wars to establish democratic institutions of education and culture, and some of these began collecting activities. Like most other cities in eastern Canada and the United Kingdom, Charlottetown was host to a Mechanics' Institute in the 1830s and '40s, and it is possible that this centre of popular learning, like several of its sister Institutues in Nova Scotia and New Brunswick, may have collected specimens and apparatus to illustrate its public lectures and courses. In 1834 Prince of Wales College was founded, followed a generation later by St. Dunstan's College, and we know that taxidermy was practised at least at the former institution. By as early as 1845 there appears to have been some awareness of the value of scientific specimens, when Donald MacLeod discovered a fossil while digging a well on his farm at French River; named Bathygnatus borealis and collected by pioneer Island naturalist Francis Bain in 1883, it ultimately came to rest in the Museum of Natural History in Philadelphia, where it was identified as a pelycosaur, a rare and valuable specimen, in 1905.

Meanwhile, specific organizations and proposals for an Island Museum were taking shape. In 1881 the Historical Society of Prince Edward Island was founded, followed eight years later by the Natural History Society, which began collecting specimens for a future museum. Bear paws, walrus skulls, a shark's head, a salamander, a cannon sunk during the seige of Louisbourg, a shell collection assembled by Admiral Bayfield from the St. Lawrence River and Gulf, and a collection of native Island leaves and woods are all said to have been part of this first scientific undertaking.

The Natural History Society unsuccessfully pressed for provincial government space to assemble its collection into a museum as early as 1889, and eleven years later passed through its Executive Committee the resolution:

> "That it is desireable that all persons who wish to further the study of Natural Science, and Historical research, should unite to press upon the Government the desirability of their setting aside in the Provincial Building a room to be used --
> (a) To provide for the formation of a Provincial Museum of Natural History ..."

Early in the following year, 1901, 131 prominent and influential Islanders signed a petition to the Lieutenant-Govenor in Council that included the recommendation:

> "that it would be in the best interests of this Province if a room in the Provincial Building were placed at the disposal of those willing to undertake the furtherance of the foregoing objects, to be used:
> ... (b) to enable the Natural History and Antiquarian Society to proceed with the formation of a Museum for the Province."

The petition cited the support being given to similar societies and museums at that date in Nova Scotia, New Brunswick and other provinces, and noted that its own efforts over the 13 years of its existence "have not been without practical results." But the petition campaign was unsuccessful, and this first flowering of the Natural History Society came to a disillusioned end within two years, by 1903.

It is interesting to speculate on why this effort should have failed. Surely one of the key factors was the lack of apparent relevance to the Island of the queen science of the nineteenth century, geology. This discipline in close relation to mining and energy development had much to do with the priority given to systematic specimen collecting and scientific research in the early years of the New Brunswick Museum, the Nova Scotia Museum, the Royal Ontario Museum and the National Museum in Ottawa. The fact that the task of a geological survey of the Province had been assigned to the federal government by the terms of Prince Edward Island's adhesion to the British North American Act in 1873, and the realization that neither mining nor energy sources were as crucial a part of the Island economy as they were elsewhere, may be the underlying reasons for the lack of attention given by the Province to this apparently well supported first attempt at establishing a Provincial Museum.

The twentieth century has witnessed a continuing series of further missed opportunities. During the 1930s the beginnings of an art museum were established, and maintained for about two decades, by the operation of the Robert Harris Memorial Gallery. It was not until the 1950s that the demand for an historical museum again took organizational form, with the revival of the Historical Society in 1953, the formation of the Société Historique Acadienne on the Bicentennial of the Deportation in 1955, and the establishment of the Province's first public museum, the Garden of the Gulf Museum at Montague, begun in 1956-58.

The proposal from Montague that the latter institution should be made the Provincial Museum was declined, just as the 1901 petition had been, apparently on the grounds that such a location was not central enough. But the demand for a cultural centre that might include provincial museum functions remained alive, particularly in view of the impending 1964 Centennial of the Charlottetown Conference that was instrumental to Confederation. In 1961 an Indenture between federal and provincial governments was drawn up, which when signed in 1962 provided the legal and financial basis for one of the Province's pre-eminent institutions today, the Confederation Centre, which opened its doors for the first time in 1964.

The Indenture and the Confederation Centre Act of 1964 are extremely broad in stating the purposes of the institution. It is to be cultural, and is to offer exhibitions as well as performances. Only in the instructions to the architect are the museological aspirations of the Centre's supporters evident. Here a museum function is specified along with those of gallery, library and theatre. These instructions provide that:

> "The Museum will function mainly as an historical museum, with displays changing from time to time. The display areas or exhibition rooms listed below should be designed with the greatest flexibility to allow their temporary division into smaller units for the setting off of special collections such as furnished period rooms, farming, fishing, shipbuilding, armour, costumes, specialized artifacts or historical events of special relevance to the Province of Prince Edward Island."

None of this has materialized. The Centre fuctioned from the start almost exclusively as an art gallery. It had been conceived and built, and after a threatened closure in 1966 was increasingly funded, as a 'national monument;' its board and staff took this responsibility to mean that its primary role was to function as the Island outpost of the national, and ultimately international, system of art galleries. Travelling exhibitions from the National Gallery of Canada, or exchanges with other leading art galleries, appeared the most obvious and effective way of achieving and maintaining the 'national' profile. By the mid-1960s Island resources included an art gallery of national significance. This was by no means irrelevant to Island heritage, particularly as regards the paintings and drawings of the Island's most reknowned artist, Robert Harris (1849-1919). The Centre's programme of preserving, exhibiting, researching, publishing and interpreting its important Harris collection has been impressive, both on the Island and elsewhere.

But the aim remained unfulfilled of establishing a provincial museum to collect, research, catalogue, display, interpret and publish on artifacts valued not for aesthetic reasons but because of their historical importance or representative character. When, as part of its decorative arts programme, the Centre organized exhibitions that included hand-crafted artifacts of the Island past, these objects were related to art history rather than to Island history.

One response was a determined drive to develop alternate institutions that might respond to these needs. In the very year that the Confederation Centre opened, the Société Historique Acadienne culminated nine years of work by establishing the Association du Musée Acadien, which constructed a log museum structure for the collection it had assembled at Miscouche. Two years later, another group of Acadians at Mt. Carmel, faced with a lean fishing season, undertook the erection of a 'Village Acadien' as a make-work project that, while it suffered from a complete lack of research and professional control, was nevertheless a well-intentioned attempt to recreate their heritage. Islanders with an English-speaking background were not far behind. A private collection was gathered in a barn at Alberton, and developed into a public museum primarily by one woman, Eileen Oulton. The O'Leary Museum was founded as a Canadian Centennial project in 1967. And in 1969 the Natural History Society itself was revived, and has continued to the present day.

This increasing activity, especially the growing realization that the Confederation Centre was not about to meet many Islanders' original aspirations in the fields of history and natural science, led to demands for a new provincial initiative, embodied in the Heritage Foundation Act of 1970. It gave a broad mandate to the Board of the Heritage Foundation, in all aspects of heritage including natural science as well as human history.

Sufficient funding was provided that in the following year the Foundation's first executive director could be appointed; the first offices were occupied in 1972. But a provincial museum was neither specifically envisaged in the Act, nor placed on the immediate agenda of the board.

The establishment of the Heritage Foundation has to be seen in the context of the significant increase in both federal and provincial governments' participation in heritage and related cultural activities by the early 1970s. In addition to the Heritage Foundation Act, the Province passed its first Archaeological Investigations Act, launched a Pioneer Cemeteries Programme under the Department of Health, and through its Department of Agriculture gave some support to the notion of a "Farm Life Museum" proposed for Dundas. The Department of Tourism was especially active in developing a vigorous provincial parks network and setting up "Interpretation Centres" that include displays on the Island's natural and historical attractions. For its first four years the Heritage Foundation reported to the government through this department.

The federal government was equally involved. Parks Canada added to its natural science interpretation programme at PEI National Park a series of archaeological investigations. The most fruitful of these were the mid-1960s digs at Fort Amherst, which provided the base for the audio-visual and museum display that is now there. In 1972 the Secretary of State, Gérard Pelletier, announced the new Nation Museums Policy, which establised a programme of financial and other assistance for the nation's larger instiitutions to be known as "Associate Museums;" proposed a network of National Exhibition Centres to bring travelling exhibitions to communities without adequate facilities for this purpose; created what came to be known as the Museum Assistance Programmes, to administer grants and other forms of assistance across the country to further the policy's aims of "democratization and decentralization" of the heritage, later interpreted simply as its preservation and interpretation; and launched an ambitious National Inventory Programme to computerize the nation's collections catalogues, the Canadian Conservation Institute, the Mobile Exhibits Programme and an International Programme.

The impact of these programmes was transmitted immediately to the Island with the designation in 1972 of the Confederation Centre as the sole Associate Museum for the Province. At the time the choice appeared obvious: The Centre was the only large institution with anything even approaching adequate facilities; and the Heritage Foundation had neither museum space, nor plans for any. Yet in designating the Centre to receive its financial and other assistance under the Associate Museums programme, National Museums had chosen an art gallery. By contrast, the designated Associates in the other Atlantic provinces -- the Nova

Scotia Museum, New Brunswick Museum and Newfoundland Museum -- were all multi-disciplinary institutions with an emphasis on history and/or natural science. The next major impact of federal programmes came later in 1972 with the ratification of a funding formula that is still in place for the Centre's operating costs. This five-eighths federal contribution comes from the Minister of Communications (formerly the Secretary of State), and is separate from and additional to the Associates Museums funding from National Museums.

The 1973 Centennial celebrating the one-hundredth anniversary of the entry of P.E.I. into Confederation also had a major impact on the institiutional life of the Island. It took five years, but the National Museums programme's contribution was eventually utilized to create the province's National Exhibition Centre, Eptek, which opened in 1978, bringing travelling shows for the first time to the province's second largest city, Summerside, and incorporating a P.E.I. Sports Hall of Fame in the foyer. With 1973 Centennial Commission support, an Endowment Fund, originally of $200,000, was established for the Heritage Foundation; and staff moved the offices into the renovated Charlottetown historic house, Beaconsfield. Utilizing 90% federal Department of Regional Economic Expansion (DREE) funds, the provincial Department of Tourism and Parks, with support from the Heritage Foundation, was able to create three major thematic historical interpretation sites, for shipbuilding at Green Park, agriculture at Orwell Corner, and fisheries at Basin Head. A small Micmac museum was independently established as a 1973 Centennial project on Lennox Island.

In 1974 a Small Museums Study by Wayne Mackinnon extended the attention of government to the non-profit community museums at Montague, Alberton, O'Leary and Miscouche, and emerging institutions elsewhere. Based on Mackinnon's report a provincial grant programme was established, to be administered by the Heritage Foundation. But by 1975, when this programme began, it was already clear that both levels of government were beginning to cut back on the heady commitments of the first half of the decade: the budget for the provincial grants programme was a mere $4,000, recognized as absurdly low even then.

This disappointing financial commitment was worsened by provincial concerns effectively cutting off federal dollars from aiding community museums, under the National Museums programme. The Mackinnon Report in addition to its grants programme, had recommended:

> "that a museum advisory service be established to provide assistance to museums to aid in the development of short and long term plans, to aid in the administration of grants, to

> initiate and coordinate a training programme, and to generally assist in any and all aspects of the extension of services to small museums."

Similar Museum Advisory Programmes were developing in many other provinces at this time, usually with the aid of National Museums funding and under the wing of the Associate Museum in each province. Partly in response to this recommendation, and partly to fulfill its mandate as an Associate Museum, the Confederation Centre did in fact undertake for several years a Museums Advisory Service. But the Heritage Foundation, lacking the Associate Museum mandate, resisted what it saw as an intrusion into its domain. As a result, the arrangements that were maturing between provincial Associates and National Museums' programmes to the benefit of the community museums in other provinces most successfully nearby in Nova Scotia, did not develop in Prince Edward Island. Instead, the Confederation Centre's advisory service sputtered along with neither the direct assistance to the Centre from Ottawa for that purpose (since the Province did not approve), nor the federal financial assistance going to the community museums of the Province, which might have been negotiated and supported by an adequate Museums Advisory Service. As a result, P.E.I. community museums have lagged behind those of other provinces in professional development over the past decade, and federal funding that might have helped them has not reached these institutions.

Meanwhile the Heritage Foundation began publishing books in 1975, and launched The Island Magazine a year later. For its part, the Confederation Centre succeeded in regularizing annual contributions from other provinces, thereby further reinforcing its status as a 'national monument.' The Centre and the Foundation were not the only competing agencies. The Department of Tourism opened a major interpretation centre at Poole's Corner, incorporating a thematic display on historic and natural science themes. Both Tourism and the Foundation laid claims to the sites developed under the 1973 Centennial Commission.

This spectacle of over-lapping jurisdictions led to an invitation in 1976 to the Historical Resources Administration officers of New Brunswick under the chairmanship of George MacBeath to study the Province's museums and heritage resources and make recommendations. The MacBeath Report, as it became known, stressed the need for adequate government funding, advised a separate ministry for historic resources with a Museum Division, and proposed once again a provincial museum, this time with branches at Summerside and in the Garden of the Gulf Museum at Montague, as well as a headquarters museum in Charlottetown to be established at the Confederation Centre.

These rather breathtaking recommendations contained in a brief 28-page document that had necessarily been prepared in haste misfired, and the government of the day took from it only the conclusion that a "single agency" was needed for heritage activities. This single agency, it was decided, need not be a division of the new ministry proposed by the Report, but could and should be the Heritage Foundation. Accordingly, in 1977 the government recommended that responsibility for the sites at Green Park, Orwell Corner, Basin Head and Elmira (as well as the emerging Eptek Centre at Summerside) should be transferred exclusively to the Heritage Foundation. At the same time, the Confederation Centre was asked to desist from its efforts at a Museums Advisory Programme, which in any case had borne little fruit to that date.

Yet although the government action following on the MacBeath Report did strengthen the Heritage Foundation as the "single agency" for heritage activities, it must be noted that this action overlooked completely not only the case for a separate government ministry and Museums Division, but also again ignored the need for a provincial museum. As the Report had noted:

> "a considerable loss of heritage artifacts, art and archival material has been suffered by the Province, a loss that will never be fully recovered. This is particularly due to the lack of a Provincial Museum, or other central agency, that would have been charged with an ongoing collection/conservation/educational programme, and perhaps of even equal importance, one which would have provided the necessary leadership, in thought and action, in both the public and private sectors."

Identified as the province's "single agency" for heritage activities, the Heritage Foundation might have been in a position to develop as the "central agency" over the half-decade just past. In 1977 the Foundation initiated its Annual Awards, and in the following year opened Eptek in Summerside, concluded agreements with the local boards at Basin Head and Orwell Corner, increased its Endowment Fund with a $90,000 private donation and established a Savings Fund for other donations. Its major undertaking over this period was the installation of the "Artifactory," for the storage and hopefully the conservation of its collections, in an industrial park in West Royalty. The building opened in 1981, partially funded with financial assistance from National Museums.

Yet the five-year period of "single agency" operation by the Heritage Foundation, while innovative, was not directed toward solving the fundamental problems of museum development in Prince Edward Island. As early as 1977, a review by Donald E. Nemetz of the Foundation's administration considered its structural inadequacies in the face of its manifold responsibilities. Two years later retiring Board member Lloyd Soloman made a more trenchant critique. In 1979, Nova Scotia museum advisor Robert Frame reviewed the community museums' grants system that had been established four years earlier, and found it lacking in financial punch, late each year in providing the little funding that it did make available, and lacking in support programmes such as workshops and training opportunities to enhance the minimal grants programme. When the present author made a survey in 1980, the community museums appeared cut off from the professional development of the field in the rest of the country, and the Associate Museums Programme was not accomplishing Ottawa's aims in the fields of history and natural science in this Province.

The central problem of this history has been and remains the lack of a provincial museum. In summary, one may review this account as one of missed opportunities to establish such an institution:

1889: the first proposal for accommodation by the Natural History Society;

1901: the Society's petition, including the demand for a provincial museum, signed by 131 influential citizens;

1956: the proposal by the Garden of the Gulf Museum in Montague that it become the provincial museum;

1964: the priority given by the Confederation Centre to its development as an art gallery, at the expense of its museum mandate;

1970: the creation of the Heritage Foundation, with broad powers sufficient for a provincial museum, but with neither building nor funds allocated for such a purpose;

1972: designation of the Confederation Centre as the sole Associate Museum for the Island, thereby conferring this status and funding on an art gallery, but leaving the Associate Museum functions in the areas of history and natural science untouched;

1973: use of the Centennial Commission funds to create several sites around the island which, however excellent, could not accomplish what a provincial museum might have.

1976: ignoring of the MacBeath Report recommendation for a provincial museum as a key component of the solution;

1980: establishment of the Artifactory, a non-public storage facility, with National Museums assistance, rather than a provincial museum.

Over the past two years, the responsibility for museums has been centralized within the provincial government in the Division of Cultural Affairs of the Department of Community Affairs. With the period of the Heritage Foundation as "single agency" thereby drawn to a close, it is clear that the next period depends crucially on the ability of this one-man Division to take steps towards resolving the abiding problem of museum development on Prince Edward Island, the lack of a provincial museum. This Report, and the still broader cultural policy recommendations now in preparation by the the Division's Director, are among those steps.

3.
ANALYSIS

Following this review of the history of museum development in Prince Edward Island, we may now turn to an analysis of the present situation. This can be most readily approached through a review of the existing institutions (3.1), which should facilitate an analysis by museological function of those requirements that are being served adequately, and those that are not (3.2); so that a brief summary of the total provincial museums programme may be made (3.3).

3.1 Institutional review

The Canadian Museums Association defines "museum" as:

> "a non-profit permanent establishment, not existing primarily for the purpose of conducting temporary exhibitions, exempt from Federal and Provincial government income taxes, open to the public and administered in the public interest, for the purpose of conserving and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment, objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate), historical, and technological material. Museums thus defined shall include art galleries, art exhibit centres, botanical gardens, zoological parks, aquaria, planetaria, historical society museums and historic houses, preservation projects, and sites which meet the requirements set forth in the preceding sentence."

For our purposes, this definition may serve, with three qualifications:

(i) Each site of the Heritage Foundation should be considered individually, even though some components, such as the Artifactory or the Eptek National Exhibition Centre (which does exist "primarily for the purpose of conducting temporary exhibitions") do not entirely satisfy the CMA difinition;

(ii) various provincial and federal government agencies, the University of Prince Edward Island and local historical societies will be included in our review as museum-related institutions;

(iii) the Province's privately-owned museums obviously do not meet the "non-profit" and "public interest" terms of the definition, and it would be inappropriate to attempt an institutional review of each of them here; yet because the context of the private sector is so significant on the Island, it is important to take note of these institiutions and their associations in general, at least in their relation to public museums.

3.1.1
Confederation Centre Art Gallery and Museum

Any account of museums in Prince Edward Island must begin with the Confederation Centre in Charlottetown. Since its opening in 1964, "the Centre" has been just that, even for its detractors. Today it remains the only large building with professional staff and facilities. From a financial viewpoint the Centre is today the major focus of both federal and provincial fiscal support. Thus even any apparently unrelated development may well have an impact on the Centre, and the Centre on it.

As noted in the preceding chapter, the Confederation Centre of the Arts was created by an Indenture of 1961, signed the following year, between the Province and The Fathers of Confederation Memorial Citizens' Foundation. The Indenture provides for the donation of the land by the Province, the demolition of the Public Library and the Cabot Building, and the erection of The Fathers of Confederation Memorial Building on its present site as a memorial to the 1864 meeting of the Fathers of Confederation in Charlottetown. Most notably, the Indenture provides that **the Province**:

> "shall receive the said Building free of all claims of the Foundation and shall by suitable provision, statutory or otherwise, provide for the continued maintenance, operation and administration of the said Building as a memorial to the Fathers of Confederation."

In the beginning, therefore, the Province assumed ultimate responsibility for the operating expenses of the Centre. During the initial construction period, this presented no difficulty as all costs of erecting the building were to be met by the Foundation with the aid of the 1964 Prince Edward Island Centennial Committee and its funds based on a 15-cent per capita contribution from all other provinces. Early in 1964, however, as the Centre's first season's operating costs loomed, the provincial government took "suitable provision" by passing the Fathers of Confederation Buildings Act.

The Act establishes a Fathers of Confederation Buildings Trust, and empowers a board to direct the Centre and the Trust, with rights to buy and sell assets (except the Centre itself), to receive and invest funds, borrow money, and so on. But the Act does not set forth any provincial or federal responsibility for funding the Centre. No reference is made to the above clause of the Indenture, and the implication of the Act appears to be that the Board is to manage its financial affairs to meet the objectives of the Centre. As former director Frank Storey has commented:

> "nowhere in the Act is there a commitment of funding by any government, nor any financial means provided which would enable the Trust to exercise its responsibility for the Memorial. No board established by government was ever placed in this position."

The Board consists of a Chairman and seven members as its Executive, with 19 national members chosen to represent the various regions of Canada. As regards these national members, the Act provides that:

> "for the purpose of determining who might so fairly represent the several regions, the Lieutenant-Governor in Council shall, in respect of the person first so appointed, appoint persons nominated by the foundation and in respect of appointments thereafter shall take into consideration any views that may be expressed by the board and the Prime Ministers of Canada and of the provinces of Canada."

No provision is made, however, for board or other recommendations to the Lieutenant-Governor in Council regarding the Executive members. Although in practice Board recommendations have usually been followed, there is no statutory requirement to do so. Nor is any place reserved for official representatives of the provincial government.

The objects of the Trust are "to use, administer, manage and maintain the building in furtherance of the purpose for which it was erected, as a national memorial to the Fathers of Confederation". This is spelled out as to:

> "(a) acquire, hold, loan, exchange and dispose of pictures, books, museum pieces, and objets d'art;
>
> (b) hold, arrange for and sponsor exhibitions, lectures, performances;
>
> (c) publish, sell and distribute and promote and assist in the publication, sale and distribution of books, papers, catalogues, reports, pamphlets and circulars;"

and to manage its real estate, enter into contracts, and pursue any other activities to these ends. Neither conservation nor even preservation of the heritage are identified as functions, and as noted in the preceding chapter no explicit reference is made to the Centre's role as a history museum in this statement of objectives, although such a function had been detailed in the instructions to the architect as the programme for the Museum section of the building.

The chief result of this Act, of course, is that the board has been and remains principally concerned with assuring the financial base of the Centre to accomplish its aims. Although the Province initially provided no funding, it did guarantee a 1964 bond issue of $100,000; in 1965 the federal government, under the Secretary of State granted $125,000, but made no further commitment. When similar contributions were not forthcoming in 1966, the Board was obliged to threaten to close the Centre, and only under this pressure forced a federal contribution of $200,000 for each of 1965 and 1966, and a federal promise of an annual contribution of $175,000 thereafter. By this time the Province was contributing about $85,000 annually. In 1972 the agreement was reached that the federal and provincial governments' contributions should have a relationship of 5/8 to 3/8, and in 1977 the federal contribution was set at 4 cents per capita, with the Province granting an amount equal to 60% of this federal grant.

In addition, since 1976 from six to eight provinces have been making 2 cent per capita contributions averaging a total of about $325,000 annually to maintain this national monument to Confederation in Charlottetown. Although the contribution of Prince Edward Island is substantially more than any other province, Islanders benefit directly not only from the Centre's programmes, but also from the low rent charged for the Provincial Library which has been maintained at $20,000, even though the maintenance costs of that portion of the Centre have risen to approach ten times that amount.

Today, 18 years after the Act, the Board is still grappling with the problems of inflation and the lack of any assured base adequate to its rising costs. In 1981-82 total operating costs of the Centre were $4,384,982, of which 51% went to salaries, a healthy ratio for a cultural enterprise. This represents a 28% increase on the operating costs of four years before, and this average annual increase of 7%, by no means excessive given the inflation rate in the economy as a whole, concerns the board. The Centre's submission to the Federal Cultural Policy Review Committee in 1981 argued for indexing its federal grants to the rate of inflation.

The revenue side of the ledger shows that in 1981-82 the Centre earned a total of $2,176,927 from box office, rentals and restaurant charges. This is almost 50% of operating costs, and remains at 37% even when the major capital renovation project of that year is included to bring total revenues to $5,948,051. Compared to most cultural institutions, therefore, the Centre may be said to be "paying its way" as well as can be reasonably expected. All federal contributions in that year, including capital as well as operating grants, and Canada Council and National Museums grants as well as the sustaining contribution from the Department of Communications (which has taken over this responsibility from the Secretary of State), amounted to $2,207,688, for an equal 37%. Provincial contributions, including capital as well as operating grants and the property tax allowance, totalled $837,080, or 14%. The donations of other provinces amounted to $338,817 (6% of all costs), while private donations came to $280,539 (5%), and the City of Charlottetown contributed $110,000, just under 2% of total costs.

Comparable figures for the previous year show the Centre again earning 37% of its total revenues directly, with federal grants in that year totalling only 29%, but provincial contributions amounting to 20%. The general picture over the past five years is one of substantial self-generated earnings over one-third of total revenue, but just as substantial dependence on federal and provincial subsidies, with a continuing heavy capital commitment to upgrade the facilities offset by an imaginative and hard-won combination of funding sources.

The problem from the viewpoint of the Province, however, is somewhat different. With a total population of around 124,000, Canada's smallest province may well be said to be receiving a significant per capita contribution from Ottawa for the Centre, as much as approximately $17.80 for every Islander when all federal sources (including capital funds) are counted in 1981-82. At the same time, all provincial contributions in that year amounted to approximately $6.75 per Islander. The City of Charlottetown, with its 1981-82 contribution of $110,000, can be seen to be doing its share when the population of the Island's capital is taken into account.

Thus the avoidance of fiscal responsibility by the Province in the Act of 1964 has inevitably produced a situation of almost obligatory financial commitment of those slender funds that Province and City can make available for cultural purposes, which in effect means that the present and future development of the Centre to a very large extent now determines much of the cultural programme of the Island and civic governments. Yet by the same Act, the Board of the Centre retains sole responsibility for the Centre's programmes and policies, and has major responsibilities related to its national mandate. This poses a central problem for museum development in Prince Edward Island.

This issue has been accentuated by the direction in which the Art Gallery and Museum component of the Centre has been developed since 1964. Whether from staff preference or from the board's perception of the need to promulgate the 'national monument' that its Act and its funding base require, the Centre's curatorial programme has been devoted almost exclusively to art and art history. The original instructions to the architect regarding the non-art history component have been forgotten. As recently as the Annual Meeting of the Trust in July, 1981, the Board endorsed a collections policy guideline that included these clauses:

> "Confederation Centre Art Gallery and Museum, through its Mandate developed in 1964 shall acquire through purchase, gifts, financial assistance and inheritance, works by living or deceased artists and craftsmen of pre- and post-Confederation periods, as shall be appropriate to the standards of the National Memorial to the Fathers of Confederation.
>
> In 1967 it was also given the Mandate to acquire works in Decorative Arts (Fine Crafts) under the same general terms."
>
> As we have already seen, this "Mandate" was more a matter of interpretation by staff and previous Boards, than a requirement due to the Act; and it specifically omits the non-art Island historical material which had been spelled out in the pre-1964 instructions to the architect. Nevertheless, this 1981 policy guideline accurately reflects the art collecting and exhibiting policy which the Centre has followed in its aspiration to develop an art gallery of national stature.

This aspiration has in large measure been fulfilled. The Centre in building the largest collection of Canadian art in the Atlantic provinces and operating a public gallery of national stature has immeasurably affected the consciousness of visual art as a vital part of the culture of an entire generation of Islanders. The Centre's collection of 5,050 works is almost entirely registered, çatalogued, and entered in the National Inventory of National Museums of Canada. Valued at around $4 million in 1980, the collection features the 2,100 items of the Robert Harris collection, 800 contemporary Canadian works of art, about 150 contemporary Canadian craft objects, and some 2,000 other pieces, including the Poole Collection of eighteenth and nineteenth-centruy porcelain and a small but interesting collection of nineteenth-century Canadian works.

While it may be argued that this considerable achievement would not have been possible had the Centre endeavored also to develop as a provincial museum of history, its 'national monument' character has somewhat inhibited the Centre's services to island artists. Although the historic achievement of Robert Harris has been well served, and some other aspects of Island craft history have been examined in shows like Hooked Rugs of Prince Edward Island, some Island artists point to the solid support given, for example, to Newfoundland's artists by the Memorial University Art Gallery, which circulates exhibitions nationally featuring that province's artists, and in many ways consciously promotes them. By contrast, it may be noted that only one of 22 exhibition in 1981-82 was of work by an Island artist. Although the Centre can point to its seven videotapes on Island artists, and articles in its magazine, Arts Atlantic, it remains true that its national collecting and exhibiting emphasis makes its responsibilities to

Island artists secondary. Islanders have nevertheless taken advantage of the Centre's programmes. More than a million visitors from all over the world have seen some 455 exhibitions since the Centre's opening. Attendance at exhitibitons in 1981-82 totalled 68,809, an increase from 62,252 in the previous year. If we consider that about half of these visitors are reported to have come in the months of July and August, and can fairly be generalized as tourists, there remain perhaps 34,000 visits from Islanders to exhibitions at the Centre during the period from September through June. Of these, a mere 4,021 came on school tours, which at 6% of total attendance is only about one-third of what might be expected in percentage terms from an effective educational programme, but on the other hand does indicate a definite base of around 30,000 non-school and non-tourist visits per year largely from Island residents. Since secondary school and higher education is known to be a major determinant of all museum and gallery attendance, and since the proportion of degree holders and those having finished high school is somewhat lower for the Island than the national average (70% of Islanders were without degree or diploma in 1976, compared to 62% nationally), this attraction of 30,000 non-school visits from a total population of 124,000 over the 10 months from September to June is impressive, especially when the complete absence of public transportation on the Island or in the city is taken into account, offsetting the Island's very high population density as a factor affecting attendance. Certainly there appears to be an interest among a significant number of Islanders in what the Centre's Art Gallery has to offer. The notion that the Centre is not for Islanders is a myth.

In addition, some 3,064 Islanders outside Charlottetown saw eight travelling exhibitions that the Gallery's Extension Programme circulated, mostly to Island schools, in 1981-82, while another 150 paintings and prints were distributed to schools under the Art to Schools Programme operated by the Friends of Confederation Centre. Six hundred Islanders are 'Friends,' and provide voluntary support, 30 being volunteer docents for school tours. Some 1,992 patrons saw the Gallery's film programmes, and 235 child art students attended 1981-82 classes in the Centre's art studios.

Another important contribution to the artistic life of the entire Atlantic provinces is the publication of Arts Atlantic. Given a total staff of 11, the Gallery can hardly afford this magazine which take most of the time of two staff members to produce 5,000 quaterly issues for which there are only 700 subscriptions, varying direct sales, and uncertain advertising revenues. Yet it is one vehicle through which the Gallery can support Island artists. It also attracts an annual Canada Council subsidy ($10,000 in 1980-81) and a smaller annual subsidy from at least one other Atlantic province, Nova Scotia.

Capital improvements

The Centre's continuing need to raise and give the lion's share of all operating revenues to the labour-intensive but revenue-productive theatre operations, and the equally pressing need over many years now to commit large sums to capital improvements of both theatre and gallery present both problems and opportunities. During the past five years, capital contributions have ranged from 12% to 21% of revenues in every year except 1980-81, when the federal government's refusal to contribute for that purpose cut capital undertakings to 3%.

This substantial commitment to capital improvement over recent years ($3,248,500 from federal and provincial grants alone since 1977) has sometimes been taken to suggest palatial ambitions on the part of the board. Yet there is no question that the original building was poorly designed at least as an art gallery, even by the vague standards of the early '60s. A hanging wall that is almost inaccessible around a suspended mezzanine, sidelights that rake natural light over the surfaces of pictures, and many other original architectural 'features' have provided difficulties from the outset. In addition, the gallery has been increasingly cramped by its endeavour to operate a 1980s programme in a 1960s structure. Thus the extension services office has been installed in the mop closet, the registration office in what was designed as a fumigation chamber, the art classroom in an intended storage area and so on. Further, studies such as a thermographic analysis in 1979 revealed serious structural flaws.

Again, much of the capital improvement funding to the Centre has benefitted the theatre rather than the gallery. Most recently, an underground space recovery project as part of extensive capital renovations was completed for the theatre, but the gallery section was only excavated, and remains unfinished at this time. This would provide on two levels an additional 7,900 square feet, which in a complex reorganization of space and function would allow the movement of the Robert Harris Gallery to the present art classroom, the expansion of Gallery storage facilities by 58% (2,100 square feet), and the adequate housing of the relocated art classroom with direct outdoor access, a conservation lab, new workshops and extension services offices.

This project, including both the finishing of this recently excavated space and the conversion of the existing spaces made available for their new functions, is estimated at a credible $465,000. The workshop and conservation lab space is essential if the Centre is to continue to operate as an art gallery on a national scale, and might allow the Centre to take advantage of National Museum's new Conservation Assistance Programme, which provides funding for salaries phasing out over several years, if adequate lab facilities are available, and if the receipient can guarantee phasing in its own salary support. The gain in storage space alone would justify the undertaking, and the gallery's current 3,600 square feet of storage is clearly inadequate for a collection of 5,050 works of art, especially as large temporary exhibitions in the vital summer season often mean that a very large percentage of the permanent collection must be stored. The increase in display areas would be only about 1,000 square feet, an 8% increase on the existing 13,000 square feet, but by facilitating the move of the Harris Gallery to a separate level, the current Harris Gallery area would become available for reassignment.

This possible reassignment of display space makes this latest Centre capital project of vital interest to the subject of this inquiry, for it could facilitate at the same time a reorientation of the Centre's exhibitions policy, at least as a medium range option. In 1982, the Centre's original gallery director retired, and the new director, David Webber, was appointed by a board fully aware that his expertise lay in the historical rather than the art museum field. Webber's museum experience comes from the Newfoundland Naval and Military Museum (1961-69), the Historic Resources Branch of the Newfoundland government (1965-69), the Historic Resources Administration of New Brunswick (1969-73), as General manager of King's Landing (1973-77), and the St. John's Heritage Foundation (1977-82). With many qualified aspirants with art gallery background, it is noteworthy that the Centre's board, with the support of the former retiring director, chose a candidate whose preponderant qualifications were in the field of history museums and sites.

The present chairman of the board has confirmed in conversation that both the board and the outgoing director were fully cognizant of this aspect of Mr. Webber's appointment. Webber himself, although insisting that his intention is simply to fulfill at least some of the hopes of the original director and many other early supporters of the Centre, proposes to include three-dimensional exhibitions of historical artifacts as a regular part of the Centre's programmes. He endorses the notion of exhibitions focussing on Island history, particularly in the summer season when tourists are interested in the Island as well as during the winter when Islanders are the chief visitors. While this can be implemented to some extent within the current galleries, the completion of the underground space and the attendant conversion of other space within the Centre would facilitate devoting to history displays two of the Gallery's four main exhibiton rooms so that as much as 6,500 square feet might be in use at any one time for historical exhibitions.

The possibility of the use of up to 6,500 square feet of display space for Island history exhibitions is a major option to be considered as at least a short-term solution to the province's needs, and will be taken as such throughout this report. At this point, in the context of a review of the Confederation Centre, it may be sufficient to indicate that this option would necessitate at least some new exhibitons policy guidelines from the board, and perhaps a reaffirmation of the intentions of at least some of its founders to serve Island history as well as art.

3.1.2

Prince Edward Island Heritage Foundation

The other major institution which must be the focus of any study of Prince Edward Island museums is the Heritage Foundation. Born partly out of frustration with the disinclination of the Confederation Centre to provide a repository for Island heritage, the Foundation, especially since it assumed responsibility for various heritage sites, has become the major force in the movement for the preservation of historic sites and artifacts on the Island. Yet like the Centre, the Foundation has failed to provide a provincial museum.

As noted in the historical survey in the preceding chapter, the 1970 "Act to Incorporate the Prince Edward Island Heritage Foundation" is extremely broad in the mandate it confers. It states the aims and objectives of the Foundation simply as "the preservation of the historical heritage of the province," and delineates the methods to accomplish that aim "in part," as:

> "(a) the formulation of a Foundation policy resulting in the conservation and preservation or restoration of the Island's historical resources represented in buildings and sites, furniture, manuscripts and records, folklore, industrial and domestic artifacts, natural history, and other items;
>
> (b) the compilation of an inventory of the afore-mentioned resources;
>
> (c) the correlation of efforts of those institutions, groups or individuals who already possess or display such historical items;
>
> (d) the encouragement and guidance of Island communities or groups who wish to express their particular history; and
>
> (e) the encouragement of provincial legislation relating to the field of historical resources."

Such a broad and commanding mandate is not usual for a Heritage Foundation, as these have developed in other Provinces, and in Heritage Canada itself. For the most part, these foundations, whether at arm's length from governments, line departments, or independent organizations like Heritage Canada, have been assigned to the task of architectural conservancy, which most consider vast enough in itself. But in Prince Edward Island, the only province without a provincial museum for its human and natural history, it is understandable why in 1970 these functions too should have been assigned to the Foundation. Today, however, it begins to become clear that a Foundation is needed for the architectural conservancy functions and that the museum functions are properly the concern of a separate institution.

It may also be observed here that the Foundation's concern for preservation is intended to encompass even "natural history." But while the breadth of purpose is commendable in the Act, the lack of specificity of function is lamentable. Indeed, a less dynamic executive director and board might well have kept the Foundation purely in an advisory, planning and policy role, operating from a small office, rather than the expansive role that the Foundation has in fact played, directly intervening in and creating institutions where needed.

The Act provides for direction of the Foundation by a board of 12 members, to be appointed "by the Lieutenant-Governor in Council on recommendation from the Foundation." While the Confederation Centre Act gives no explicit powers to that board regarding recommendation of its executive members, the Heritage Foundation Act requires recommendation from the Foundation itself for the appointment of new members!. Again, there is no provision in the Act for an official government representative on the Board. Despite criticism for its alleged preoccupation with Charlottetown, the Board in fact takes care in its annual recommendation of four new members for 3-year terms to represent the various regions of the Island, backgrounds in the various interest areas of the Foundation, proportion of women to men, and so on.

The powers conferred on this Board are to acquire and manage property as necessary, to make contracts, borrow and invest funds, and so on. Unlike the Confederation Centre Act, the Heritage Foundation Act does allow for funding by establishing a Reserve Fund and providing that the Provincial Minister responsible for it may make grants to both the General Fund and the Reserve Fund "as he deems desirable." Provincial civil servants under direction of the Minister may also aid the Foundation. Aside from an annual report and occasional further reports to the Minister, however, the Foundation has no particular responsibilities to the government, and functions as an 'arm's length' non-profit institution.

Staff of the Heritage Foundation as of July, 1982 consists of 11 full-time permanent positions, seven part-time year-round positions, 20 summer jobs, and three full-time positions on contract with the grant provided by the National Inventory Programme. Total operating expenditures have risen from $461,962 in 1979-80 to $589,609 in 1981-82, an increase of 28% in three years, which may be compared with an identical rise over a four-year period at the Confederation Centre. Salaries and benefits costs were at a reasonable 58% in 1979-80, and 56% in 1980-81, but have increased somewhat in proportion to total expenditures in the past 18 months. The general operating budget for 1982-83 is projected at $488,201 but with an additional $55,000 expenditure from the Endowment Fund and $10,200 from the Savings Fund investment earnings, to bring total expenditures to $553,401, of which 61% ($339,303) is slated to go to salaries.

This trend to spend a higher proportion on wages is usually a sign of reduced funding or maladministration, or both, and current critics of the Foundation, pro and con, have pointed to both factors as reasons for recent cuts and administrative decisions. Certainly the problem has not been unreasonable pay increases, for salaries have been raised less than, or barely equal to, the rise in the cost of living since 1979. Nor is the Foundation over-extending benefits: staff are working without a hospitalization or health plan, and receiving straight time in lieu of overtime (and even that recently put in question), and with only a pension plan in common with provincial civil servants. Indeed, a benefit structure identical to that of the Province's employees should be expected of an arm's length institution that receives most of its funding from the Province, the costs of a full benefit package for the relatively small number of full-time positions at the Foundation would not create a significant budget problem compared to the long range costs incurred by low salaries and inadequate benefits which already present a serious impediment to attracting qualified staff, and holding those currently employed.

As to funding, provincial grants to the Foundation have indeed varied in recent years, rising from $383,700 in 1979-80 to $410,000 in 1980-81, only to be cut back to $365,391 in 1981-82, but then replenished to $392,000 in 1982-83. This is an over-all reduction. But if we consider this provincial grant as a percentage of the Foundation's total revenue, we find that although it had fallen in the first three of those same four years, from 71% in 1979-80 to 68% and then to 64%, it will be restored to 71% in the current budget year. Of course this proportion has only been maintained in these inflationary times by stringent economies.

The only Federal grant on which the Foundation can rely is the National Exhibition Centre core-funding support for Eptek, of around $20,000. Beyond this annual grant, ad hoc National Museums grants from such programmes as National Inventory and Upgrading and Equipment Assistance have been combined with federal employment grants to bring in support from Ottawa that has risen from a total of $64,310 in 1979-80 to $118,877 in 1981-82, the latter including National Museums' support for the Artifactory. As a percentage of Foundation revenues, federal grants have risen over the 3-year period from 12% to 16% and then to 21%. But again, only $20,000 or so is predictable income.

The creation of a $200,000 capital Endowment Fund by the 1973 Centennial Commission, and its enrichment by a $90,000 donation several years later, along with the establishment of a Heritage Savings Fund for smaller donations, has provided a very slender alternative to government grants. Even counting short-term interest payments on the general funds, revenues from all interest and investment sources amounted to only 6% to 8% of all Foundation income during the three fiscal years just completed.

The Foundation's capacity to raise revenue directly from its own activities has been surprisingly low, especially considering the impressive range of its programmes. Memberships, donations, admissions, rentals, book sales, genealogical services, Orwell Corner farm income and other miscellaneous revenues together totalled only $52,535 in 1979-80 and $54,059 in 1980-81, declining to $47,152 in 1981-82, sinking from 10% to 8% of all revenues over this three-year period. The largest component of these self-generated revenues, admission charges, fell in both absolute and relative terms, from just over $30,000 three years ago to just over $25,000 in the fiscal year just finished. Such figures indicate a disinclination to 'earn one's way'. As the following analysis of the Foundation's programmes suggests again and again, opportunities abound to increase these earnings.

Even given such improvements, however, it is clear that the size of the provincial operating grant is going to determine the effectivenss of Heritage Foundation programmes for the foreseeable future. Unfortunately, the response of the Foundation to the reduction of this support in the 1981-82 fiscal year was not to discuss publicly the impact of the cuts, responsibly proposing options to the government. Instead, internal adjustments were made, in the hope of securing more funding as the year progressed. Similarly, in the 1982-83 budget year one hears much vague talk of a "25% cut" in provincial funding, justifying real or threatened reductions in services; yet as shown above, the actual amount of the provincial grant has been increased by over $25,000, and its proportion in the Foundation budget has been restored to the 71% level that it held in 1979-80. The so-called "25% cut" is really only the difference between the $447,000 requested by the Foundation and the $392,000 awarded, plus the loss carried forward from the previous year's shortfall.

Clearly, cuts from grant requests made in advance of a fiscal year should not have the same effects on programmes as shortfalls in revenue earned during the year, especially when the "cut" is merely a lower level of increase on the previous year's funding. The fact that this can occur suggests one of the fundamental problems of the Foundation: the absence of a planning process that could enable its board to react to its annual budgetary fortunes with regard to long-range policies and priorities.

This lack of a planning process will be illustrated at several points in the following analysis. Most recently in the life of the board, it was seen in the decision to proceed with the Artifactory in 1980. Undoubtedly there are many important functions that this facility can enable the Foundation to achieve, and some of these functions, such as conservation of the collection, are fundamental to its very existence. But was this the best way to achieve those ends? Was it even the best way to utilize capital funding from National Museums? The Board lacked the planning processes that should have allowed it to draw back from the immediate issues, review them in the light of long-term objectives, and make only those decisions conducive to its own ultimate interests. Lacking such a process, any board finds itself obliged to react to opportunity or to crisis, a chronic condition that can continue indefinitely unless steps are taken to institute an effective on-going policy, planning and review process.

The absence of any such process can again be seen in the "Five Year Projection" that the Foundation produced in 1981 at the request of the Province's Cultural Affairs Division. The "Projection" begins with a "General Statement" that identifies "programme development" as "the greatest priority at this time," disclaims any "ambitious capital projects," but modestly suggests "a small increase in staff." This is followed by a list of ten "Aims of the Prince Edward Island Heritage Foundation" that could truly be termed 'motherhood'. Each function of the Foundation is honoured with a stated aim that amounts to 'more and better of the same.' These 'Aims' are then elaborated with development plans for each site or function. But the opportunity was lost to frame a **Statement of Intent** that would seriously address the mandate of the Foundation, the impediments to achieving its goals, and those concrete steps that need to be taken over the five years from 1981 to 1986 in order to meet at least its highest priority needs.

It is important to emphasize that what is missing here is not just a document, a Statement of Purpose or a Master Plan -- although certainly their absence is a symptom of the condition. What is missing is a planning **process**, in which the board or a committee of it routinely addresses the activities and budget of the Foundation in the light of a Statement of Intent that establishes the long-range standards and values of the Foundation, and at the same time provides a chart by which to judge current levels of achievement and upcoming needs for funds, staff, and facilities. Such a planning process must not of course be conducted in isolation from the rest of the Board's or the Foundation's activities, but must be integrally related to them, especially when a decrease in government funding levels necessitates at least a statement of the options available to the Board, and at best a balanced reconsideration of present and planned activities in the light of reduced resources and the achievement of Foundation aims.

The lack of such a rational planning process among members has been compounded by a less than open administration. Officers who should be responsible -- the Programme Manager, the site managers and the various Foundation activities directors -- were found to be almost entirely innocent of even their own budgets, let alone the over-all financial picture. Neither budget preparation nor control and review procedures were effectively involving these personnel, even when job descriptions called for such consultation. Effective planning by these officers was impossible without even a realistic sense of scale. Board minutes were being kept entirely secret, with staff left to judge present policy and future directions from rumour and guesswork.

This is not to say that the fault lay entirely with the Executive Director; but certainly the adjustment to budgetary fluctuation, which requires careful attention to priorities and policy in the most efficient administrations, has been hampered by a somewhat secretive, and therefore apparently arbitrary, decision-making process almost entirely isolated at the top, with neither consultation nor communication successfully established with the 'middle managers' who have to get the job done. The effect has been to heighten the tendency to react to opportunity and crisis, rather than affirming policy and then planning to achieve predetermined goals selected in the context of well-considered long-range priorities and options.

Illustrations of these problems will be seen in the following account of the Foundation's sites, the collections and activities of which are the central subject of this review. Before turning to examine the sites, however, we may consider briefly the 'headquarters' functions of the Foundation -- architectural conservancy, genealogy, publications, and its recently introduced Programme Manager position. Although some of these functions are not directly those of museums, they must be considered in any examination of the Heritage Foundation that is to lead to balanced recommendations for its improvement.

Architectural conservancy

Architectural conservancy is one field where the Foundation, by general agreement, has been most effective. It has helped to complete Parks Canada's National Inventory of Historic Buildings (pre-1880) on the Island, contributed to the inclusion of heritage impact evaluation in the planning process for Charlottetown, conducted a vigorous education and awards programme, encouraged and facilitated participation by Heritage Canada in saving Island buildings, established an Architectural

Advisory Committee and a Government House Committee to maintain that important property; and most recently provided a long-term no-interest $6,000 loan to the Georgetown Heritage Association towards purchase of a heritage building in that community retrofitting it with C.M.H.C. assistance as an income property. Yet even here, the Foundation's tendency to respond to pressure without over-all policies led to initial reluctance to publicize, even locally, its achievement in Georgetown, apparently lest other communities assume that similar loans might be made available to them. Evidently such a commendable loan programme, with all due caution about limitations of funds available for it, should be rationalized as a consciously articulated policy and publicized as available throughout the Island, as and when conditions allow. Indeed, political pressure to expand such a programme is possible only in the context of such a public policy.

Genealogy

Genealogy is another area where Foundation services have been universally recognized as outstanding. Beginning in 1975 with a part-time genealogist and a few hundred index cards, it has grown to accommodate half a million master name index cards, almost 1,200 family name files, some 60 bound family histories and a cross-index file called Kindex. These facilities were used by over 1,950 visitors, and drawn on by 876 letters and over 800 telephone inquiries in 1980 alone. And usage is growing: 306 visitors signed the genealogy book in August of 1981, an all-time high, surpassing 247 in the same month of the previous year. Some 200 members of the Prince Edward Island Genealogical Society, only 70 of whom are Island residents, correspond with and provide volunteer help to the service, for which a nominal charge was introduced a few years ago.

Here, however, the very success of the programme suggests the need for a change and expansion. The present facilities are jammed into one small office and work area, with vital statistics files from church records currently scheduled to be consigned to a potentially damp basement. There is work space for six researchers, but from 8 to 20 appear every Wednesday night. Aside from these limitations of the headquarters at Beaconsfield, there is also the need to carry this much-used and professionally developed service to its logical completion, into the age of microfilm and computers. There is too the obvious necessity to relate this programme to the Public Archives, where most genealogical researchers are at present despatched as part of their inquiry. Particularly as the Archives are at present being moved to new and larger quarters, the opportunity is at hand to integrate genealogy with the Provincial Archives, where it is found in most other provinces, and where its valuable files could be integrated with all other provincial records and with systems of information retrieval by computer or microfilm as developed there. The Foundation and the Archives have already signed an agreement for the transfer of the Foundation's archival collections to the Archives. Since genealogy is such a popular programme, perhaps space could be made available in the ground floor of the Archives headquarters in the former Court House, in rooms now scheduled to become parliamentary offices. In any case, responsibility for genealogical services would more efficiently be placed under the Provincial Archivist.

Publications Publications is another important Heritage Foundation function that has been broadly successful. About ten titles have been published, many of which are valuable additions to the available literature on the history and culture of the Province, along with 10 issues of The Island Magazine, which alone has contributed immeasurably to the growing interest in history and heritage preservation. In addition, some 230 titles on Island subjects have been purchased for resale, many of these, books on local or regional history that might not have appeared without the Foundation as an assured 'market.'

Unfortunately, as with so many cultural activities in Canada, far more attention has been given to the production or acquisition of the publications than to their distribution. Current inventories are estimated by their manager at around $100,000 in Foundation-published books, $25,000 in resale materials, and another $25,000 in back issues of The Island Magazine. This is a substatial backlog, given the scale of the Foundation as a whole. While questions have been raised about the frequency (twice a year) or print run of the magazine (now 5,000), and the print runs for the books (usually 5,000 also), unit costs on publications cannot be rationalized with much lower print runs. In any case the problem is one of inadequate distribution: no provision has been made for off-Island sales even though distribution firms and private publishers exist who would certainly undertake placing the Foundation's excellent publications across Canada and in the New England states, where a market awaits them. One Island history published in Toronto in the mid-1970s found more sales in British Columbia (presumably among ex-Islanders) than in any other province outside P.E.I. Bookstore managers in Nova Scotia and New Brunswick report an interest in Island material among tourists en route to or from the Island. University courses on Canadian History and geography are seeking publications of the quality and reliability of some of the Foundation's books. The Foundation is not even a member of any of the Canadian -- or Atlantic -- book and periodical publisher associations.

Even on the Island, distribution is inadequate. A foundation book on Lucy Maud Montgomery was not to be found in Cavendish outlets in the high tourist season — despite an outcry from the author! Excuses range from the need not to appear to compete with private enterprise to the issue of higher prices off-Island (why not?) to a recent administrative decision to disallow gas mileage claims for private car distribution of books. The ad hoc direction to drop the 400 subscriptions to The Island Magazine because of increased mailing costs, rather than offering higher rates to its readers, the refusal to combine distribution with the Island's only private publisher, and a magazine price change that was made so late that it had to be over-printed on the cover, are all signs of the Foundation's lack of long-range planning. Until the minimal means to distribution -- such as signing a contract with a national distributor -- have been taken, any judgement about the viability of the Foundation's publications programme would be premature.

Staff for the publications programme at present consist of two half-time jobs, one for marketing the books and the other for editing the magazine. It is likely that these functions could be effectively combined into one attractive full-time position, expecially if contracts were signed with the Island's private publisher and with a national distributor to handle many aspects of marketing. In any case, it would almost certainly be advantageous to begin treating the publications programme as a separate accounting entity; at present the publication of new books is funded from the Endowment Trust, but income from book sales is part of general operating revenues. Contributions from the Endowment Funds may very well be needed from time to time, but it would probably be more efficient to establish the publications branch as a separate fiscal entity, so that proceeds from its sales might be used to establish a base for its own budget. Questions such as whether The Island Magazine should become an annual, or what type of books should be printed, can only be addressed meaningfully only after adequate distribution is achieved, and this fiscal reorganization accomplished.

It may also be noted that decisions ranging from the choice of books to the price of the magazine have been centralized in the office of the Executive Director. This would appear to be an area where a Publishing Committee would be helpful both in achieving the Foundation's aims and in representing the interests of others concerned such as the Island's historians, booksellers and publisher. Such a committee was appointed but has been moribund for for some time now. One full-time Publications Manager, responsible for editing the magazine, publishing the books, the distribution of both, and reporting to a Publications Committee with its own self-contained budget might constitute a publishing unit that could be eligible for federal assistance to publishers of periodicals and books, that is currently not available to the Foundation as such.

Heritage sites

The publications programme, like architectural conservancy and genealogical services, may be said to be broadly successful in achieving some of the fundamental aims of the Foundation. The same cannot be said for the activity that is closer to the central concern of this report, the operation of the Foundation's heritage sites. For if the aim of the sites is to present their heritage primarily to Islanders themselves, as the Foundation insists, then except for Eptek and Beaconsfield they have failed — simply on the basis of their season and resultant attendance, which are largely restricted to the tourist population. If the aim is education in Island heritage, as is sometimes claimed, then again these sites are failing, because teachers cannot get to them with their classes except for a week or two in June when serious trips related to the curriculm are almost impossible, and even that usage is minimal, with little or no cooperation with curriculum advisers and no teacher's guide to the sites yet produced. If the aim is to conserve the heritage, as is also claimed, then again the Foundation is failing, since the only one of the sites with adequate environmental controls and security is Eptek, which by its constitution as a National Exhibition Centre must use that space for temporary exhibitions. And even if the aim were taken to be the operation of successful tourist attractions — as is vehemently denied, but as appears to be the de facto intent — then one must again register the observation of failure since the sites are not attracting a significant portion of the tourist population, and not even bidding for the growth tourism market of tour buses.

This failure to fulfill the Foundation's goals is unfortunate because the over-all quality of the sites themselves is high. It must be emphasized that the sites and their collections offer outstanding potential for development. The concept behind most of them, their buildings and collections, offer excellent opportunities: their failure at present is an adminstrative one, reflecting inadequate planning and unclear definition of purpose, not anything inherent in the sites themselves. Broadly, whether located at Charlottetown or Basin Head, the sites manifest a lack of clarity and resolution at the centre of the Foundation, not essential problems in themselves. A stronger centre -- and this will be seen as one essential argument for a provincial museum -- could make this system of sites successful in achieving all the goals mentioned above: serving the Island, education, conservation and tourism.

Over the years the attempt to provide a centre for the sites has led to the appointment of a series of staff to a position variously entitled 'Education Director,' 'Sites Coordinator,' and currently 'Programme Director.' The incumbents of the position, all demonstrably capable administrators, have thus far failed to produce so much as a teacher's guide to one of the sites, which would clearly enhance school use. Again, their consistent lack of success, despite obvious talents and their accomplishments in other respects while filling this position, can only be understood as a indication of irresolution in the Foundation's intention. Thus one period saw the production of some excellent kits on historical themes, another resulted in a recording of Island folk songs, but none of the material produced was 'site-specific' enough to relate the sites as such to their visitors. Other aspects of an interpretation programme have similarly been scarcely developed; staff training, for instance, consists of two days in Charlottetown, much of which is repeated each year, so that experienced staff are not further developed.

In an effort to overcome such problems, and to tap the wide range of ideas suggested by the sites staff, the current Programme Director, shortly after his appointment, established an Activities Committee, made up of three site managers, the Artifactory director and the editor of The Island Magazine. In practice, however, he found the initial cynicism of more experienced staff to be lamentably borne out, as proposals were rejected due to lack of budget, lack of authority to act on the part of the Committee and the Programme Director, and complete lack of knowledge or control of budget, rendering even a sense of appropriate scale in making suggestions almost impossible. Complaints of exclusive decision-making at the top, lack of delegation of authority, and disdain for consultation on all substantive issues are indeed so widespread among Foundation staff past as well as present, that they must indicate not the failings of any individual, but a lack of planning, accountability and simple administrative structure of delegation and responsibility throughout the organization.

Resolving these issuses would reach as far as restructuring the Heritage Foundation Board and the administration of the sites. As may be seen below, the individual site committees have without exception failed, and efforts by board and staff to revive them have not been successful. The reason is not far to seek: the local boards were given no authority, and neither responsibility nor accountability for budget. Even where relations between local boards and the Foundation were spelled out, as with the Basin Head Board, no delegation of authority, either from Foundation or staff, actually occurred. In such circumstances, it is not surprising to learn that local board members either became enraged at decisions made elsewhere, or lost interest in attending meetings. There is a clear case in the administration of the sites for a change in the constitution of the Heritage Foundation Board itself, to require that the elected chairman of each local board automatically be recommended to the Lieutenant-Governor as a member of the Foundation Board, and that Foundation members at each site should elect a local board with real fiscal responsibility and authority. Such a structure, parallelling real delegation of authority on the staff level, would go far towards involving the sites in the creative solution of the Foundation's difficulties, rather than making the sites and their local boards and supporters part of the problem, as at present.

A still broader implication of structuring consultation with the Island community into the Foundation's policies should be noted. The goal of the Heritage Foundation is not to prop up its own acquired institutions and facilities, but to achieve an Island-wide programme of heritage-related objectives. The Foundation cannot do it alone. There is a pressing need in the Province for someone to take the wider view, and to consider the needs of heritage preservation and interpretation in the Province as a whole. What are the most important Island artifacts in public or private hands, for instance? What is the present state of their conservation and security? What should be done about it? Only by approaching its responsibilities in this over-all context could the Foundation planning committee determine priorities for the Island as a whole, and then proceed to determine how the Foundation can best contribute to these needs. We may return to this theme when we consider community museums; but it is an important part of the context in which the Foundation's sites ought to be operating.

3.1.2.1 Beaconsfield

The uses by the Heritage Foundation of the 3-storey Charlottetown house that James Peake Jr. called Beaconsfield when he built it in 1877 attest both to the accomplishments of the Foundation, and to its more recent lack of systematic planning and determination of priorities. When it was opened by Queen Elizabeth II in 1973 after its purchase and renovation for a total cost of $117,240, largely financed by a 1973 Centennial Commission grant of $100,000, it immediately became the highly visible 'flagship' of the Foundation, setting an example for architectural restoration, at the same time as it provided storage and display space for the Foundation's growing collection of artifacts, offices for the staff, and a meeting room for the board.

Today, except for storage of books and artifacts, Beaconsfield is still being used to perform all of these functions. It is the Foundation's only display space for its collections in Charlottetown. But even that display space represents multiple uses, combining a vague attempt at historical restoration in some of the ground floor rooms, with the largest area being employed for temporary exhibitions of recent donations or thematic shows. As such, it is completely unsuitable: the room available is too small, its architectural character is too significant to provide a 'neutral' ground for exhibitions, and the large window walls admit far too much natural light. There are neither environmental controls nor after-hours security, except the resident caretakers. Further, confusion among the public is apparent as visitors expect period furnishings and discover instead a pastiche that in one room appears to be attempting a period setting, while offering a poor facsimile of contemporary display facitilities in the other. The disappointment of visitors is apparent to the guides, who spend most of their 'interpretative' energies explaining the other uses of the building. In addition to denying public access to the upper floors, they must also declare the kitchen (used for receptions) and the boardroom, both on the ground floor, off limits to visitors.

Meanwhile their fellow staff members upstairs are either ensconced in offices that are far too large (the Executive Director and Programme Director), or squeezed into space that is far too small (the overcrowded genealogy department). These of course are the rooms that the visiting public enters the building expecting to see -- the Victorian bedrooms and living quarters that could be furnished in the period consistent with the architectural restoration.

By the heritage conservation standards of 1982, it is hard to justify Beaconsfield as it now appears. The excellent architectural work is frustrated by the multiple uses to which the building is put, and its inadequacy as display space severely limits the scope of the Foundation in presenting either its collections or borrowed exhibitions in Charlottetown. On the other hand, it would provide an excellent home for period furnishing throughout all three floors, including kitchen, dining room, bedrooms and the maid's quarters, so that visitors might step into the world of the late nineteenth century, which is clearly what the exterior of Beaconsfield leads them to expect. If the Foundation's Victorian collections are insufficient a public drive for donations to furnish Beaconsfield would almost certainly be successful.

Heritage houses, furnished with collections like those of the Foundation, are popular throughout Canada, and provide settings for a full year's season of activities -- Thanksgiving dinners, Christmas celebrations, mid-winter receptions, strawberry festivals and so on. Islanders and tourists alike would benefit from the full potential of Beaconsfield, and an admission charge in summer would help defray operating costs. The genealogy department should be moved to more commodious quarters in the new location of the Provincial Archives, while the rest of the Foundation's staff and boardroom might be located in a provincial office building or other space, whether historic or modern.

Such a move would allow the Foundation to complete the restoration of Beaconsfield, thereby clarifying its objectives to the public, to its own staff, and to board members alike. A badly needed new furnace and electronic security system might be added, especially with the aid of a National Museums' Upgrading and Equipment Assistance grant. The cluttering of a heritage site with twentieth-century administrative functions would be ended and a strong statement of the Foundation's intent at the highest possible level of quality could be attained in Charlottetown. Temporary exhibitions would be shown elsewhere, as recommended in other sections of this report.

It may be noted, incidentally, that the terms of the $93,373 donation to the Endowment Trust Fund (about a third of the Trust's total capital) from the will of Margaret Neilson Pratt directed "that the needs of Beaconsfield shall have priority in the expenditure of the capital and interest of the said fund." It is by no means clear that this intention has been fully honoured since the bequest in 1977. Thus funding from the Pratt endowment might well be used to meet any capital costs in completing the restoration of Beaconsfield, along with National Museums or other federal grant funds.

The additional operating revenue from admission charges during the summer season would be considerable, given the location of the house about mid-way between the Confederation Centre and Government House. The curriculum coordinator for the Department of Education advises that Island schools could also make excellent use of such an historic house.

It may be noted, finally, that the administrative malaise of the Foundation, the lack of effective delegation of authority and the absence of planning extends even to the caretakers of Beaconsfield, who live in one wing of the house. Their 'part-time' positions average 30 to 35 hours per week, but vary from 10 to 60 hours per week with little or no warning; they have no set budget for groceries for receptions, or for maintenance and repairs, but must purchase everything ad hoc; in 1982 their holidays had to be cancelled due to job demands that should have been predictable; even the simple planning device of a weekly events sheet, which they found useful, was abandoned after it had been introduced by the Programme Director. Like all the rest of the Foundation's staff, this caretaker couple would benefit from a Foundation planning process that took their concrete conditions into account and projected hours and working conditions appropriately.

3.1.2.2 Eptek National Exhibition Centre and P.E.I. Sports Hall of Fame

The genesis of Eptek National Exhibition Centre in Summerside in the mid-1970s shows a remarkable parallel with that of the Confederation Centre in Charlottetown in the early 1960s. Again, a Centennial — this time that of 1973 — provided the occasion for raising the hopes of area residents for an historical museum. Again, these hopes were disappointed by the necessity to utilize federal funding and therefore to honour a national mandate. This time it was the National Exhibition Centre Programme of National

Museums of Canada which provided not only sufficient capital funds to increase those originally pledged by the 1973 Centennial Commission, but also an annual operating grant commitment. Use of this Programme's funds ensured that the Centre met National Museums' standards for such institutions, so that the Eptek building is by far the best equipped on the Island for environmental controls, security and functional museum design, aside from Confederation Centre itself. But the Eptek Centre's national mandate required that it utilize its limited space for temporary exhibitions alone without facilities for the storage, preservation and permanent exhibition of a collection.

As a result, Eptek has suffered some of the same sense of alienation, at least in official circles, from its local community. Summerside, for instance, sends a property tax bill to the Centre each year -- and does not match that bill with a grant. By a 1977 agreement, the Heritage Foundation took over responsibility for the Centre, but the building remains the property of the Summerside Waterfront Development Corporation. The Friends of Eptek, some forty strong, and the East Prince Arts Council, both of whom dedicate many voluntary hours to the Centre's operation, have no official way of participating in its policy or development. An attempt at a local advisory committee failed, largely because the committee was given no control over budget or policy. Again, there is a pressing need for a local board whose chairman should automatically gain a seat on the Heritage Foundation Board, to ensure that local representatives chosen by local members from each of the sites are heard around the Foundation boardroom.

Fortunately, another way in which Eptek compares to Confederation Centre is that it is doing an excellent job at the national mandate that has been given to it. It is in fact fulfilling the purpose of a National Exhibition Centre as well as or better than any other centre in the country. A fine selection of travelling and temporary exhibitions is offered each year, with at least two major and several minor shows originated by Eptek itself. Although the lack of a local collection still rankles, the Heritage Foundation collection is available, and Eptek is leading the way in developing the Foundation's intended programme of travelling exhibitions with a Micmac show in the summer of 1982.

This excellent exhibition and events programme has succeeded not only in developing the membership of the Friends of Eptek to its present strength, while providing a base for the East Prince Arts Council, but has also attracted visitation rising from 12,665 in 1979 to 13,338 in 1980, and 15,399 in 1981. Even more important, the proportion of visitors in the eight months before and after the June-September tourist season has risen from 28% in 1980 to a healthy 40% in 1981, and attendance in the first five months of 1982 shows a further 35% increase. This is an exhibition centre that is serving its community well.

Winning such support would be far easier if the Centre had some means of meeting the reasonable demands of Summerside citizens for an institution that honours their history with collections and programmes of museum quality. This need is addressed directly in the section below on Holman House. As regards the Eptek Centre itself, we must simply recognize that its inability to meet this demand maintains a certain level of dissatisfaction with it and with the Foundation itself that can only be rectified ultimately by the establishment of a local history museum for Summerside. This need must be taken as one of the primary desiderata of the present study.

Meanwhile the permanent exhibition and collection that the Eptek Centre does have is that of the Prince Edward Island sports hall of fame. This institution has jammed a remarkable number of artifacts and photographs into a 60-square-metre foyer, a completely saturated exhibition space that manages to look good, even though almost all visitors immediately comment on how crowded it is. Given the inherent need for a sports hall of fame to expand with the induction of new members, it is imperative that more space be constructed to house this facility, thereby freeing the foyer for its intended use for the National Exhibition Centre proper. Happily, there is ample space for expansion of the present building on its waterfront site.

3.1.2.3
Green Park

Green Park is one of the most pleasant and effective heritage sites in Canada. Its combination of a beach, picnic area, and natural parkland with the historic site proper is a fine example of the type of multiple-use recreational facility which we are beginning to recognize elsewhere as an ideal setting for a museum or historic site. Further, the heritage site itself is both appropriately specialized, on the subject of shipbuilding history, and multi-valent in the ways that it presents this subject, in the handsomely furnished historic house of a nineteenth-century shipbuilder interpreted by guides costumed as maids of the period, in a modern interpretative centre with thematic displays, and in a demonstration area by the water in which actual shipbuilding techniques can be shown. Although originally the latter area involved unsatisfactory compromises such as an inauthentic location and a hull constructed in half-scale, those shortcomings have been largely corrected and Green Park very successfully brings its exciting but little-known subject to life, based on sound research.

It is distressing, therefore, to observe that this excellent site is not only not being developed to its potential, but is being put at some risk due to the difficulties of the Foundation. A full-time site director was withdrawn several years ago, although this was somewhat offset by the interest in the site of one staff professional from Charlottetown. Now that he has take a position elsewhere, the lack of a director is felt most acutely at Green Park, where summer staff are attempting to cope.

One serious problem at this isolated location is secruity. During the summer season the Provincial Park staff maintains 24-hour surveillance, but the site is now closed from Labour Day to late May, during which time a thrice-weekly check of the grounds is the only security. The most valuable and sensitive artifacts in the Yeo House are now taken to the Artifactory for safekeeping through the long winter, and the house is insulated and kept at 50 to 60 degrees Fahrenheit through winter. But a return to a live-in caretaker in winter might very well be advisable again.

The aspect of the site that is suffering most from lack of on-site professional direction is programme development. Attendance at Green Park has been dropping almost constantly since 1975, when it stood at 18,037, to 13,196 in 1976, 11,169 in 1977, a slight increase to 11,760 in 1978, but resuming its fall to 10,929 in 1979, 9,292 in 1980, and 8,400 in 1981, less than half of its total of six years ago, and only a little more than half of the 16,384 1981 users of the Provincial Park in which it is set. School tours dropped off in the same period from 1,332 in 1978 to 1,207 in 1979 and 1,090 in 1980. This does not necessarily mean any drop in popularity of Green Park, either among the general public or among teachers and students. On the contrary, June, 1982 figures show a 2% increase over the same month in the previous year, with 1,290 visitors in all including 389 students on 10 school tours -- not a bad number for a site without an education kit, or even a guidebook.

The reason for the falling attendance statistics at Green Park is very simply the shorter season. The Foundation Manual of 1979 reluctantly observed the impossiblity of staying open at Green Park longer than the Provincial Park season from May 24 to Thanksgiving Day. But by 1982 the historic attractions themselves are being opened only from the last day of May to Labour Day. This leaves only the first few weeks of June during which schools can visit the site -- a time in which trips are taken for fun much more than for any relation to the curriculum, and a time when it is difficult in any case for teachers and principals to find any funds left in the budget for buses to travel. It is hardly surprising that both school use and general vistitation has fallen off constantly, at a site without a director and with a steadily diminished season.

The Foundation executive and Board point to "budget cuts" to justify this attrition in the open season of this and other sites. To cut the season should certainly be one of the last, if not **the** last, alternative for a responsible museum professional or board. It is simply institutional suicide, by the slow method of self-strangulation.

At Green Park there are unfortunately other signs of creeping neglect, all justified by budget stringencies. For example, a mast display at the entrance to the thematic galleries was removed when it was criticized for inaccuracies in its knots -- not only would it have been easier to reknot the rigging, but it has never been replaced! Summer staff have had little or no success with repeated requests for the simplest of equipment -- replica pots, for instance, for cooking demonstrations, or an oven lining to make their stove operational -- and have been given no assistance with the complaint they report as most common, the lack of bilingual interpretation. Federal grant programmes to provide bilingual services do not appear to have been explored by the Foundation, despite the steadily growing proportion at Francophone tourists.

The most shocking statistic at Green Park is the number of bus tour goups visiting the site, which is reported over a period of several years as virtually nil. When Cavendish is choked with over 1,000 bus tours each summer, and each of those tours visits Green Gables for only an average half-hour stay, and then must look for other attractions to complete the tour, it is astounding that no serious marketing has been done to attract at least a small percentage of those buses to this far more interesting site at Green Park, notwithstanding its location farther west. It is hard to believe that a serious approach to the bus tour companies, coordinated with Department of Tourism officals and the restaurants and motels of those areas of Queens and Prince Counties between the two sites, would not be successful, at least repaying the time spent in preparation and 'selling' the site through familiarization visits for bus tour organizers.

This points to another issue, which is frequently cited as a reason for the relative inactivity of the Foundation sites in developing bus tours: the competition and consequent alleged opposition of the private sector, and support for that opposition from government. For example, as recently as April, 1981, the then Minister of Community Affairs advised the Foundation's Executive Director:

> "It would seem to me that a balance needs to be struck to ensure that Government financed sites do not compete unduly with private attractions, and yet receive enough exposure to ensure public support.

> In this regard, it would seem unfair to compete directly for bus tours with a private attraction if this activity contributes to the financial decline of the private operator. I would urge the Foundation to seek a policy similar to that of the Departments of Public Works and Tourism in regard to the promotion given to public parks versus private parks."

Certainly this position does not offer a workable guideline when it suggests that the impact on the private operators must somehow be evaluated by the Foundation in order to determine whether or not to pursue a bus tour marketing opportunity. It does, however, offer a more positive approach when it suggests that a similar relationship be developed between private and public museums and historic sites as exists between private and provincial parks. In any case, investigation with private sector operators and the Department of Tourism indicates that the real complaint of the private attractions is the unfair competition from the Foundation sites because their admission prices are too low!

This is a valid complaint in a province where tourism is a vital part of the economy. It is also valid from a professional museological viewpoint. It would be far better to charge rates comparable to those of private attractions, eliminate their sense of unfair competition, and then be in a position to cooperate with them through their organization or individually in preparing multiple-site 'package tours' for the bus tour operators. Such cooperation would help the private sector, not hinder it, because bus tour operators prefer a mix of attractions that gives all their passengers something of value in a given day. A public/private 'package' of Foundation sites and private attractions would be of greater interest to them than the private offering alone, once both are competitively priced. It is urgently necessary to develop this bus tour market, first because it is the most dynamic growth market in the museum field today anywhere in the U.S. or Canada, and second because it is already such a major potential market close at hand on the Island.

But even more important, raising prices to tourists would help the sites reverse the trend to shorter seasons, since the increased admissions revenue during the tourist season could be applied directly to prolonging the season at reduced rates, when school tours could be accommodated as well. Island visitors during the summer season would also pay the higher rates; but it must be noted that 845 of the general admission visitors to Green Park in June, 1982 were tourists, while only 56 were community residents. Undoubtedly figures for July and August would be even more one-sided. In the late 1970s tourists constituted 64% to 69% of visitors, but with the shorter season their proportion is 90% and more.

The conclusion must be that the sites as currently operated are available primarily to the tourist population, yet are not priced competitively with the rest of the Island's tourist offerings. Raising more revenue from tourists in summer would not only allow cooperation with the private sector in promoting bus tours to public and private attractions (as is done in other provinces); but would also allow the Foundation to utilize the increased revenue to make the sites more available before and after the tourist season to Island residents and students.

3.1.2.4 Orwell Corner

The enjoyable agricultural history site operated by the Foundation at Orwell Corner dramatically reinforces the points on marketing and programme development made in the foregoing section on Green Park. Total attendance at Orwell Corner has fallen by 31% over the three seasons from 1979 to 1981 -- from 10,699 in 1979 to 9,823 in 1980, to 7,360 in 1981. Even more alarming, bus tours visitors, at a reasonably healthy 2,836 in 1979, fell to 1,848 in 1980 and even more drastically to a negligible 382 in 1981. At the same time, students on school tours dropped from 1,673 in 1979 to 1,270 in 1980, and again to 956 in 1981.

Once again it must be stressed that these alarming statistics do not represent any loss of interest in the site, or its failure to please previous bus tour or school group visitors. They are the result of an adminstrative decision to operate shortened seasons. The 1981 season at Orwell Corner for the general public began on May 31, with closing September 11, followed by a two-week period of availablity to schools -- the worst possible time to attract school tours, when classes have only just resumed. In 1982 Labour Day was to mark the end of the public season, again with a few weeks for classes. But admission prices during the tourist season are even more absurd -- $1.00 for adults, 75 cents for children, $4.00 per family. Such prices do indeed offer unfair competition to private operators, and deprive the Foundation of tourist revenue it should be earning, especially when higher summer prices would facilitate bus tour promotion in cooperation with the private sector, and would then allow an earlier opening date at pre-tourist season prices to attract school tours and other Islanders.

The shortened seasons and low prices may be seen as the fully self-destructive programme they are, when we reflect that the falling attendance figures will inevitably lead governments to consider reducing Fondation grant revenues, at the same time as they produce lower earned revenue in themselves, and thereby lead to cuts in both capital and operating budgets that have already impoverished what Orwell Corner has to offer. The blacksmith shop and the shingle mill, for example, are vital parts of this site, but they now stand still, discontinued as daily operating demonstrations. The revenue formerly produced as a by-product of the shingle mill has thus been lost. Nor has it been possible to develop a programme of breeding livestock back to the specimens that might have been found on an 1895 Island farm, because so many of the animals have to be sold off each year. The church has not been furnished since its architectural completion. As at Green Park, the Foundation has not maintained a full-time director, although the director now employed on an annual 4-month contract does a commendably professional job working under most unprofessional conditions.

These entailments are most regrettable in the case of Orwell Corner, because as the province's agricultural history site it should be developing strong ties with the farm and rural population, proportionately far more predominant on the Island than in many other Canadian provinces. There are signs that the potential for this support is still there: on July 1, 1982, for example, 33 of the 40 cars in the parking lot for the Canada Day special events bore Island license plates, and the nearby Belfast Historical Society has good relations with the site director, and could provide volunteers. The development of such community support has, however, been impeded by the atrophy of the Orwell Corner Board, which was established in 1973, but has met rarely since the Foundation took over operation of the site. As noted above, this is primarily due to the top-down administration of the Foundation, and the complete lack of power over budget or decision-making by the local boards, which has eliminated interest in them. A more de-centralized administration, giving budget recommendation and monitoring responsibilities to the local board, and requiring that the local elected board chairman should automatically become a member of the Foundation Board, would go a long way toward reviving this essential organ of community support. A "Friends of Orwell Corner" group could then be led by local board members.

Still another source of support for Orwell Corner has been denied, in the inhibition of its relations with the federal and provincial departments of agriculture. At least in the case of the Province, this appears to have been due to the initiative of the Farm Life Museum at Dundas, which was officially designated as its agricultural showplace by the Island's Agriculture Department in 1973, at the same time as Orwell Corner was developing. Unfortunately this honour did not include any financial assistance to Dundas, so that since 1974 the Farm Life Museum has unsuccessfully applied for provincial funding, subsisted on federal manpower programmes for several years, and now appears to be closed. This unfortunate result of inter-departmental rivalry in a previous government should be eliminated if at all possible, with some other role assigned to the Dundas project, and Orwell Corner recognized as the showcase for the traditional excellence of Island food products by the

Department of Agriculture. Both federal and provincial departments should be cooperating closely with the Foundation in ensuring that tourists and residents alike leave Orwell Corner with a deepened appreciation of the range and roots of Island farming.

One important prerequisite to any such development is the acquisition of the land adjacent to the present 11-acre site, two private properties that mar the vista and atmosphere of the Corner, and cut it off from direct access to the provincial park nearby. It has even been suggested that the historic Macphail house on the provincial park property might allow winter programmes at the Corner. The latter possibility appears dubious, given the condition of the house, necessary structural repairs to which are estimated at between $100,000 and $200,000. However, the acquistion of the two private parcels of land remains relevant, not only to the longer-range prospects of the site, and to its logical incorporation into the provincial park complex (as at Green Park), but even to the short-range concern of preserving the atmosphere of a rural village of the 1890s. Attention must be focussed on these two land acquistions, especially as the designation of the area that has prevented private development next to the provincial park may shortly be lifted.

3.1.2.5
Basin Head Fisheries Museum

Problems with site development are even more acute at Basin Head. Here another outstanding heritage attraction, with one of the most beautiful locations of any museum in Canda, is mortally threatened by the uses that the community permits of its site, and which it and the Foundation thus far appear powerless to prevent. For the magnificent Basin Head site, on a commanding promontory with a fine beach and working fisherman's wharf below, is riven by a public beach, parking lot, and swimming, diving, drinking and partying activities connected with its use as a community beach. This is not merely an unseemly distraction for museum vistors by day, but presents a serious security problem into the early hours of the morning all through the months when it is seasonable to hold evening beach parties.

Attempts at the local level to restrict access to the beach, or even to relocate the parking lot, have thus far met with resistance from elected representatives as well as some elements in the nearby town of Souris. But clearly support from the levels of government concerned with heritage preservation, including the Minister of Community Affairs himself, is necessary to solve this pressing problem. Other beaches are available, but if this abuse of and threat to the Basin Head site is not ended, a most effective and otherwise splendidly located institution is imperilled.

The issue has been complicated by the fact that the museum commands a view of one of the Island's most valuable remaining dune systems, immediately behind the nine miles of beach to which it gives access. If access to this beach could somehow be arranged at the other end of the dune system, this would at least take care of beach swimmers, but in fact the destination of most of those using the lower parking lot on the museum site is not the beach itself, but the 'run' into which swimmers can dive and throw bottles from the museum's wharf and bridge. Particularly if access to the beach could be arranged at the other end of the dune system, one alternative would be to eliminate the bridge over the 'run.' If a different access to the beach cannot be found, and if the museum site cannot simply be closed to non-museum visitors, another option might be to route traffic behind the present interpretation building, and relocate the parking lot on the heights there, with staircase access down the cliff to the beach. The present location of the parking lot, directly in front of the cannery building in which the aquarium has been installed, is destructive to visitors' perception and enjoyment of the site, and (since it is used for night parties) and completely vitiates site security. The best hope at present is that provincial parks officials have taken an interest in the problem, as part of their efforts to secure the dunes system, and will perhaps be in a position to offer some solutions in future. There is some possibility that the site may become part of a provincial park, as at Green Park. Meanwhile the problem has been worsened in the past two years by the cut from staff of former security guards, attributed as usual to the budget cuts.

This reduction in much-needed security is only one of a number of cuts at Basin Head that the local board and the museum director have protested loudly, undoubtedly because Basin Head is the one site with a full-time director and an active fiscal and capital development programme of its own. Most sorely missed was the capital budget, projected at $12,500 for the current year, and in need of $6,000 to enable the director to apply for a further $30,000 in Canada Works grants, which it now appears will not be available without this seed money. Cutting a part-time payment of $1,800 to a local fisherman deleted a demonstration activity from the museum's programme, and other cuts have resulted in a reduction of planned or possible activity as at Orwell Corner. A proposal to relocate the museum director to a centralized exhibit preparation position in the Artifactory naturally met with the opposition of the local board, as they saw the danger of their site being reduced to a part-time director, as at Orwell, or to none at all, as at Green Park.

All of these cuts, real and threatened, result from the Foundation's apparently unplanned and somewhat secretive response to the 1981 reduction in provincial funding. There was neither a public debate as to what cuts could be made with minimal damage to the Foundation, nor in-house discussion with the local board of each site, nor even a proposal to the government in advance of how the Foundation would have to respond to the lower grant. Instead, the Foundation 'absorbed' the reduction, and then began to make such cuts as it deemed necessary, some not taking effect until the present fiscal year. Without prior discussion, public disclosure of the figures, or forewarning the government of the impact of certain cuts (such as losing eligibility for Canada Works grants), the Foundation Board could only expect the enraged and bewildered response that it received from Basin Head.

The lack of a planning process at the Foundation Board that could have addressed the implications of a grant reduction systematically and publicly therefore led the Basin Head board and director to suspect even worse motives than the actions they perceived. Clearly there was no opportunity to discuss the wisdom of the decisions made regarding the Basin Head budget, either in relation to options at Basin Head, or in comparison with alternative cuts in other Foundation programmes. But long before the budget cuts, the relationship of the two boards had been poor to non-existent. The Basin Head board of 9 members appears to have had a fairly active life in the period from 1973 to 1978, following on its establishment with a 1973 Centennial Commission capital grant of just over $200,000 operating the museum directly under the Tourism Department. In 1978 following on the provincial government decision of the previous year to centralize all heritage resources under the Heritage Foundation, the two boards signed an agreement. The Foundation Director makes the case that the Basin Head board has not in fact fulfilled its role, and particularly that it has failed to hold annual meetings for several years, failed to rotate its membership, and so on. It might be useful to inquire why these lapses should have occurred following the 1978 agreement. The reason is not far to seek, for the agreement itself gives all particular powers to the Foundation Board -- specifically for accounting, membership promotion and publicity -- while the local board is only to participate with the Foundation in a Site Planning Committee, and to report to the Foundation with minutes and the like. In an earlier memorandum, the Foundation Director had stated that the local boards of Orwell Corner and Basin Head would retain budget responsibiltiy, and that the Foundation would merely ensure that their accounts were in order. But the agreement itself makes no reference to budget preparation, monitoring or control, does not make clear who retains residual powers, and in practice the Foundation has assumed complete responsibility for the operation of the museum. There is little wonder that the local board has almost ceased to function, for in fact it has not been given a function to perform. Now that it has become active again, the Basin Head board quite naturally claims that the original agreement actually restricts the Foundation to those functions stated, and that Basin Head should therefore retain all residual powers. This is a typically Canadian dispute, complete with all the appeal of anti-Charlottetown emotion, which is just as tangible as anti-Ottawa feelings. As at the other sites, but more sharply and vociferously, it points to the need for a requirement that the local board chairman, once elected, must be automatically a member of the Foundation board, and that local Boards retain responsibility for and monitoring of budgets in a system that could be far more decentralized than the present one.

As with the other sites, Basin Head has suffered as well from the policy of cutting hours and shortening the season, while keeping admission prices to tourists absurdly low. Here the contrast is even greater, for in the years before the Foundation had taken over, Basin Head had operated an ambitious six-month season, remaining open until 9 p.m. in summer, and recorded annual attendance of around 10,000. Now its season is cut to a mere 14 weeks, even its 6 p.m. closing pulled back to 4 p.m. in certain weeks, so that attendance has dropped by 19% over three seasons, from 10,921 in 1979 to 9,444 in 1980, to 8,885 in 1981. Even more distressing, Basin Head's revenue which had risen from $27,428 in 1973-74 to $86,618 by 1980-81, has fallen back to $52,000 in the current fiscal year, and will not be helped by Canada Works grants due to the cuts in its capital funds.

This forced reduction in revenue and in the number of visitors, over the protest of the local director who has advocated higher prices and a longer season, is all the more regrettable because Basin Head offers a memorable experience in discovering the history and character of the fisheries, and provides one of the few collections and displays on the Island that combines natural science with human history. There is even a glimpse of a pre-historic fishing community, in the Palaeo-Indian artifacts the director himself has discovered on the beach.

Director Regan Paquet has also been seeking ways to develop alternate sources of revenue, through everything from a fish festival to relocating the ticket booth and sales desk, to developing demonstration 'small industries' related to the fisheries, such as the box-making and printing machinery he has acquired, or his intention to operate a fish market beside the aquarium in the former cannery. This kind of alternate income programme, like the shingle mill at Orwell Corner, should be encouraged, not inhibited by budget cuts; whatever the funding source, it is one of the imperatives for all museums today that new sources of revenue compatible with the museum's preservation and interpretation programme be developed; and Basin Head has been attempting to lead off in that direction, by planning industries that can be viewed by visitors as demonstrations while they are also producing commodities for sale.

The Basin Head manager might very well be asked to supervise the development of other revenue-generating schemes for the Foundation's other sites. Indeed, this principle of asking each site manager to be responsible primarily for his or her site(s), but also to have some more general role in the Foundation as a whole, is certainly the most cost-effective way to staff such a widespread network of sites, each of which requires an on-site manager, while at the same time performing general functions for the entire decentralized system. Thus the Eptek director might be resposible for exhibit creation and circulation for the entire network, the Basin Head manager for revenue-generating activities, and so on. In this way each of the five major sites — Green Park, Eptek, Beaconsfield, Orwell Corner and Basin Head — might be provided with a full-time year-round site manager, but at the same time the Foundation could be ensuring that overall objectives are met throughout the system, and that professional experience and standards were being shared and generalized. Such a system will make it feasible to achieve the imperative of maintaining a full-time site manager for each of the major sites.

3.1.2.6 **Elmira Railway Station**

The director of Basin Head is also responsible for a smaller site at the eastern terminus of the historic Island railway, the Elmira Railway Station. The station provides an appropriate setting for an effective thematic exhibition on railway history in the Province. A 1912 freight shed, recently donated to the Foundation, has just been moved back to its original location as part of the ensemble, but has not yet been developed in its interior. The Canadian National freight car and mail car on the siding deserve the restoration that has been postponed for several years now.

Like the other sites, Elmira has suffered from a shortened season, with attendance falling from 4,388 in 1979 to 3,964 in 1980 and so on. Its prices are even lower than the other sites, because of its limited offerings, at 50 cents per adult. Notwithstanding the general discouragement of bus tour marketing, its far eastern location gives it an advantage on certain bus tour routes, and it has managed to retain one regular and several occasional tour group visits by bus. Its greatest need, and the most frequent complaint of visitors, as at Green Park, is for bilingual signage and interpretation programmes, which should be achieved throughout the Foundation with federal financial assistance. Staffed in season by one full-time and one part-time guide, Elmira functions efficiently as a specialized museum of Island railway history.

3.1.2.7 Scales Pond

The potential for another specialized museum, one on the history of electrification of the Island, is currently in storage in an 1850s 2 1/2-storey frame house on the site of a small former hydro-electric dam with a frame 2-storey mill building in a pleasant provincial park on the Dunk River, a favourite fishing spot. The display assembled by a Summerside member of the Prince Edward Island Electrical League is closed to the public, and the Foundation is not actively operating this site at present.

Access is somewhat limited, as the site near Kinkora is not reached directly from any major highways. Provincial park officials report 6,000 day camp users at Scales Pond in 1981, however, providing a predictable visitation in that range. Certainly the opportunity is here for another integrated park-cum-historic-site, like Green Park, and there appears to be no reason why it could not be at least as efficient and effective as Elmira is for railway history. Ideally, a replica of the original water wheel should be built, and the site could be staffed by summer students on federal grants, under the management of the Eptek director. Alternatively, provincial parks officials, who have recently added the adjacent former race track to the property, may be able to develop the site further. in any case, it should be noted that founder Austin Scales is still living in Charlottetown; a complete oral history project should be done with Mr. Scales and others who remember the site in its working days, so that eventual restoration can be founded on the best possible research.

3.1.2.8 Holman House

Summerside's Holman House is a handsome two-storey manse constructed in 1855 and purchased in 1870 by R.T. Holman, its final wing being added seven years later, surrounded by a fine Victorian garden directly across from the Town Hall on a well-travelled but predominantly residential downtown street. In 1972 a half-interest in the house bequeathed to the Foundation by Gladys Holman was accepted when the Foundation was able to acquire the other half-interest, which had been bequeathed to the Prince County Hospital by Gladys's sister, Emma. A valuable collection accompanied the Galdys Holman bequest, including family portraits by a relative, Robert Holman, who happens to have been the leading Victorian protrait painter of Saint John, N.B, together with a table by the outstanding 19th-century Saint John cabinet maker, Thomas Nisbet, and two other pieces possibly by him.

Here then was a site, definitely in need of the structural restoration which the Foundation undertook, culminating in a total investment of about $75,000, but a site with potential for architectural, historical, horticultural and decorative arts appeal in the heart of Summerside, a community which resents what it sees as a preoccupation of the Foundation with Beaconsfield and Charlottetown, and a community with its own history and a legitimate demand for a Summerside history museum to tell that story. The decision was taken to develop Eptek Centre in the 1970s not as such a local history museum, but as a National Exhibition Centre, in order to take advantage of the availability of National Museums funding and technical assistance. But given the Summerside community's understandable partial disappointment with the mandate of Eptek, it is at least surprising that the Heritage Foundation did not take advantage of the gift of Holman House and its collection to establish an historical museum in cooperation with a Summerside committee, but instead has operated the building since 1974 as a boarding house!

Finances, of course, are cited as the usual reason. Yet revenue rentals amounted to only $12,582 in 1981-82, while maintenance expenses were $15,142, so that the Foundation had to use other revenues to subsidize its boarding house by $2,560. Similar losses were incurred in previous years, so that over the past eight years more than $15,000 has been lost to the Foundation in maintaining a boarding house.

Here is another instance where the Foundation needs to reaffirm its Statement of Intent, and to determine its priorities in relation to its purposes. For when we consider that almost 14,500 visitors attended Eptek Centre's displays last year, and that almost 80% of that visitation came in the summer tourist months, it becomes apparent that a market projection of 10,000 of those visitors who could be recommended from Eptek to Holman House, paying even an average $1.00 per person admission, is entirely reasonable, so that one can project an admissions revenue alone of $10,000. With the added revenues from gift and book sales, and the potential for a pleasant limited-menu food service in the Victorian garden, there is little doubt that operation of Holman House as a restored and furnished historic attraction — including the important works of art included in the original bequest -- would bring in more revenue than the current total rents of $12,582.

Nor would added operating costs present a problem. Professional direction for a tasteful restoration of the interior, as well as for programme operation, is already on the Foundation's payroll in the person of Charles Meggison the Eptek Centre director, who also enjoys good relations with the Summerside community and could readily assist the evolution of a committee of volunteers to staff the building. Summer Canada grants or other grant programmes for summer students to interpret the building in the tourist season would be relatively easily obtained. And in addition to its period furnishings, Holman house could offer a display space for Summerside history that would meet the needs of the local populace, and provide a splendid showcase for Summerside heritage directly opposite the Town Hall. National Museums grants could possibly be used for the refurbishing of the building, planning and then upgrading its renovation for museum purposes. Registrar Trude Oliver confirms that sufficient artifacts are on hand to furnish the Holman House in period.

3.1.2.9 Artifactory

The major achievement of the Heritage Foundation in the early 1980s, for which federal financial assistance was obtained and on which curatorial resources have been concentrated, is the renovation of a modern steel warehouse/factory building in an industrial park in West Royalty into a storage and workshop facility known as the Artifactory. To a considerable extent this represents a correct assertion of the Foundation's fundamental purpose in providing a facility for the preservation of its collection: the Artifactory is doing a job that needs to be done.

The Foundation's collection is estimated by its registrar to consist of some 36,000 items, growing at the rate of 1,200 per year -- a modest 3% growth rate that gives no credence to critics of the Foundation who have alleged an acquisitive binge. Some 200 donors account for the gifts annually, with about as many offers refused. Considering that the collection is only 12 years old, and that no such collections had been undertaken before 1970, a 3% growth rate is justified, as is the $17,000 budgeted for purchases from the Endowment Trust Fund earnings in the present fiscal year. In previous years there have been a few notable lapses, such as the contents of the Margate Carriage Factory, but in general the Foundation appears to have the resources, both fiscal and physical, to prevent the loss of the Province's heritage by purchase when necessary. In this respect the Artifactory is barely sufficient, for its registrar, Trude Oliver, estimates that she has excess space for only four or five years' acquisitions, and there are some major decisions to be made, such as the contents of the Old Mill (private) Museum at French River.

The Foundation's collections policy documents appear to be insufficient to guide this collecting enterprise. The general collection description published in the Foundation Manual does not establish a priority among the eight collection areas identified -- presumably artifacts related to the site themes of shipbuilding, fishing, farming and railroads are not to be understood to be last priority merely because they are listed eighth! Furthermore, the usual policy statements regarding acquisitions, gifts, loans and de-accessioning powers are not to be found in this document. The Artifactory curator evidently follows professional practice, but it would appear to be useful for the Foundation Board to advance beyond this 1979 collections document to a true policy statement that would establish guidelines, criteria, priorities, and acquisition and de-accessioning practices. A loan policy is needed immediately, as requests from community museums have been kept on hold long enough: as of the summer of 1982, only one artifact was on long-term loan for display (at Alberton), and requests from the Musée Belcourt and elsewhere were being ignored.

Some 8,000 of the items collected to date are books, photographs and two-dimensional works on paper. In 1978 a very sensible agreement was signed with the Provincial Archives to transfer these collections there. Although there seems some doubt as to whether the agreement has been fully honoured, it certainly should be, as there obviously can be only one Provincial Archives, and it should be as complete as possible. This need to centralize archival resources again argues for the transfer of the genealogical function as well to the Archives.

The remainder of the collection is three-dimensional, with the Artifactory curator estimating that perhaps 25,000 might be described as the Island history collection, with another 1,000 works of fine or decorative art, and 1,000 archaeological and ethnological specimens. The Foundation claims to have reasonably representative collections of Island-made chairs, the furniture of nineteenth-century Island craftsman Mark Butcher, Island weaving, tokens and ceramics, eel spears, toys, farm machinery, tools and Government House memorabilia.

The quality of this collection, like all museum resources dominated by Victoriana, is uneven. Many objects are industrially produced articles whose presence is justified by the current or future need to furnish some historic house or shop restoration with 'period props.' It is, however, generally agreed that the move into the Artifactory in 1981 has prepared the way for a de-accessioning programme aimed at culling out secondary or duplicate materials, and artifacts whose condition does not warrant keeping. Here again, one may observe the need for a clear and carefully stated de-accessioning policy before such a delicate operation is undertaken.

There can be no question that something like the Artifactory was needed to accommodate this collection, and to make even such preliminary culling possible in an organized way. Prior to the Artifactory, the artifacts were jammed into three completely unsatisfactory storage areas around Beaconsfield, two others in Charlottetown and Macphail House near Orwell Corner. Virtually inaccessible, they presented a formidable obstacle to the Foundation's capacity to honour its mandate to preserve the

Province's heritage in the form of its movable cultural property. The Artifactory has fundamentally solved that problem, at least for the next five years, with its 7,200 square feet of storage space.

Impressively, the Artifactory curator took the opportunity to complete the cataloguing process as she moved in, so that almost all of the collection is now registered and catalogued. Registration Assistance Programme grants from National Museums have been combined with Summer Canada grants to hire the staff to enter the data on the artifacts into the National Inventory. Although site directors still complain of the difficulty of actually finding anything, that problem should be considerably alleviated after further cataloguing work in the summer of 1982.

As to conservation of the collection, the Artifactory is still far from ideal, but represents a step forward from the threatening and eventually destructive environment from which the artifacts came. Security alarms now surround them, and a sprinkler system has been maintained at least until some better solution can be found to the risk of fire. The building is heated by an oil furnace with ducting, and although it has no humidity control in summer, does use a variation of the humidistat-controlled heating system that was developed for an historic house at King's Landing in New Brunswick to step down temperature gradually while keeping humidity constant in winter. The most valued artifacts from the sites are brought here in September to enjoy these conditions until returning to display at the sites in the following June. This is by no means ideal, because the contrast before and after such a move will be destructive but given that none of the sites except Eptek provide any environmental controls, and that Eptek's space is available only for temporary exhibitions, the advent of the Artifactory offers at least the possibility of a whole new dimension of potential preservation for the collection. If used as a storage area for a provincial museum with environmental controls and security in its display space, the gains made possible by the Artifactory would be fully realized.

The Artifactory is also intended to include a conservation lab, for which space has been allowed. Although funding for its equipment is still to be found, it would permit the recruitment of a conservator with the aid of National Museums' Conservation Assistance Programme, as long as the Foundation can undertake to assume the burden of the conservator's salary gradually over a four-year span. This development, of course, would considerably increase the value of the Artifactory to the Foundation.

In addition to its usefulness for the artifacts, the new facility also includes dry, clean storage space for the Foundation's publications marketing programme. Due to the limitations of its distribution programme noted above, a large warehouse would otherwise be needed to store the large quantity of books and magazines in such a way that they could be shipped. The Artifactory has solved that problem also, saving the Foundation rental of warehouse and shipping space, as well as relieving the former intolerable congestion of Beaconsfield.

Thus far it may be taken that the Artifactory has been a substantial step forward for the Heritage Foundation. It is only when one considers what alternative solutions might have been proposed for these problems that the wisdom of proceeding with it in 1980 may be questioned. Even then, it may still have been the best option. But the fact is that alternatives and implications were not fully considered.

For example, the lack of environmental controls in all the sites has been partially answered by the development of limited controls for winter storage in the Artifactory. For the same expenditure, would it have been preferable to install such a humidistat-controlled system in the sites themselves, thereby saving the bi-annual transport of the works and its resultant deterioration of them, as well as possibly creating display space that would be better equipped for winter programmes? It may be that installing such controls in many of the site buildings would have presented more difficulties; yet those that can accommodate controls will have to acquire them at some point, and the opportunity to do so in 1980 at least has been lost. Was the question even asked in such a way that it could be answered?

More fundamentally, we must note that the Artifactory addresses the problem of storage, cataloguing, conservation and exhibit preparation (in its workshop) separately from the issue of display itself. Even a cursory examination of the province's heritage resources discloses the shocking fact that not one square foot of space (outside the P.E.I. Sports Hall of Fame) dedicated to the permanent exhibition of the Province's history has adequate security or environmental controls. What priority has the Foundation assigned to this pressing need?

It is in the light of such probing questions that we must turn to consider the $125,000 purchase price of the Artifactory building, and the $50,000 grant from National Museums for its renovation, in addition to the use of Canada Works, Summer Canada, National Inventory and Registration Assistance Programmes funding on this project. Simply stated, the opportunity was missed to put this amassed capital and operating resource towards the accomplishment of an even greater project than the Artifactory, a building that might have offered secure and environmentally controlled display space as well as storage and workshop facilities -- in other words, the rudiments of a provincial museum. This would have necessitated passing up the opportunity of the present Artifactory building, in the hope of finding another more appropriate for display; or else waiting to build. Certainly the National Museums grant could have been larger still, if the purpose had been to accomplish a display function in addition to those achieved in the Artifactory.

The added operating cost of the Artifactory must also be considered in this light. In 1981-82 it cost the Foundation $82,710 to operate the Artifactory, 53% more than the greatly reduced budget of Basin Head. This is not to deny that the Artifactory will ultimately benefit Basin Head, nor that it earned its share of grants, but was the Foundation Board able to weigh this added operating cost against whatever added operating costs might have attended installing environmental controls in its existing display sites, or what additional operating costs might have resulted from a larger project that included display facilities with the same museum conditions that the Artifactory provides for storage and exhibit preparation alone? According to the recollection of Board members, the decision to buy and proceed with the Artifactory is a cardinal instance of the tendency to react to opportunity or crisis, rather than weighing all aspects of a decision as part of an on-going planning process, in the light of a fully articulated Statement of Intent that clarifies priorities in relation to such difficult decision-making. The issue was in fact clouded by some irrelevant staff proposals to install 'visible storage' and offer tours of the Artifactory, a funtion for which it is obviously unsuited.

On the whole, however, it must be concluded that the Artifactory is addressed to real needs, and that it does represent a net gain for the Island's museum community. If it can now be linked to a display facility to be known as the provincial museum of man and nature, its utility as storage space, preparation workshop and conservation laboratory will be fully realized.

This sense in which the achievements of the Heritage Foundation to date can be seen as preparing the way for a new stage, to be manifested in a provincial museum of man and nature, may safely be generalized. Despite the shortcomings and difficulties noted in the foregoing review, it is the achievments of the Foundation's executive director and board that are finally most significant. Indeed, their very achievements have given rise to the problems. If the Province is now in a position to move forward to a new and more advanced museum programme, with a provincial institution that realizes more fully their objectives, it is because of the Heritage Foundation's worthy accomplishment.

3.1.3

Community Museums

One activity of the Heritage Foundation that has not been discussed in the foregoing survey is the grants programme in support of community museums throughout the Province. Inaugurated in 1975 following a recommendation by Wayne Mackinnon in his study of these museums done in the previous year, the "Small Museums Grants Programme" has been lamentably well-named, for the annual allocation to it (as determined by the Foundation) has remained at $4,000 or less. Grants to individual museums have varied from $500 to $1,400 to each of the four institutions at Montague, Alberton, O'Leary and Miscouche reviewed below.

The Foundation initially set criteria based on the recipient museum's ability to raise other funds, its length of season and number of school tours, its fidelity to its subject matter, security and maintenance procedures, and its approach to cataloguing its collections. In 1980 a review of the programme by Nova Scotia's Robert Frame noted the problem that the grants were paid retroactively rather than as the advances needed by cash-poor institutions; that the criteria were not precisely stated as quantified categories, and therefore appeared and often were in fact arbitrary; and that no significant training of personnel had been accomplished by the programme. The Foundation's attempts to hold workshops and seminars, of which the most successful was in the summer of 1980, had not been followed up, and had remained sporadic, isolated events rather than a training programme. Frame recommended a predictable system of annual operating grants of $1,000 each, fixed in advance of a fiscal year, with upgrading grants linked to funding from what is now National Museums' Upgrading and Equipment Assistance Programme; and the development of foundation staff as museum advisers, with booklets on professional practices placed in each museum.

Frame's recommendations are good ones, but it must be said first that any qualitative adjustments would be futile without a significant quantitative increase in the amount of funding available for these grants. The Foundation has allocated only $3,000 in its current year's budget for this programme of vital importance to the community museums. Yet it is clear from the following review of nine institutions that far more than four museums should be considered eligible for such a programme. At an absolute minimum, the allocation for these community museums should be $10,000 in all, with an annual commitment of at least $1,000 to each of the nine, and with an additional $1,000 to be awarded to one of the institutions each year, according to need, possibly as 'seed money' to secure National Museums grants.

Such a programme should be administered not by the Heritage Foundation, but by the Province's own Cultural Affairs Division; the Director of that Division might very well consult the Heritage Foundation, but the programme and its funding should come from the budget of the Division, thus removing any suspicion that the failure to fund the programme adequately may have resulted from a decision of the Foundation to keep as much as possible of its money to itself. In other provinces (with the notable exception of Nova Scotia) similar programmes have been most successful when they are administered not by a 'big sister' museum, with its own interests to pursue, but by an impartial provincial government department similar to the Cultural Affairs Division of the Community Affairs Department on the Island.

With the Division of Cultural Affairs administering an increased Community Museums Grant Programme (and the name should certainly be changed from the self-fulfilling prophecy of "Small Museums Grant"), the Heritage Foundation could then fairly be asked to provide more leadership in workshops and training programmes suited to the needs of the largely volunteer workers in the community museums. Fortunately, the Foundation's present Programme Director sees his role very much as that of a museums adviser to these institutions.

Further, if the Foundation is to continue with its present mandate, it should have been considering the needs of these collections as part of the long-range requirements of the Province as a whole, when addressing priorities and policies needed to preserve and interpret the whole of Island heritage -- not just Foundation collections. For example, some of the costumes now being inadequately preserved at the Garden of the Gulf Museum in Montague are probably among the higher-priority artifacts urgently requiring conservation in public hands in the Province; an enlightened policy by the Foundation should aid that museum to apply for federal assistance to ensure that those artifacts are provided with a mini-environment to protect and preserve them. The chances of the Montague institution receiving such assistance, or even knowing what type of assistance to apply for, would be greatly enhanced by the support and advice of the Foundation's professionals. A Heritage Foundation that genuinely addressed the needs of the Province's entire heritage would give due priority to such a need, and take action to assist Montague to get the help required.

Community museums also need to help themselves. Prince Edward Island is the only province without a provincial museums' association. Surely such an organization must be formed, and quickly, perhaps spurred by membership in it as a criterion for grants under an enlarged Community Museums Grant Programme. Virtually all directors interviewed at the nine institutions listed below agreed that such an organization would be invaluable in generating grant applications to Ottawa on behalf of all, coordinating training programmes, representing community museums to the province, and evolving many other methods of cooperation, mutual aid, and the beginnings of professional development. The improvements wrought by similar associations elsewhere, simply by giving federal and provincial grants officers centralized access to communicate news of relevant programmes, is alone justification for such an organization on the Island.

For the underlying problem of these community museums, quite aside from limitations of facilities and funding, is isolation from the mainstream of professional museum life in Canada. This isolation is more profound on the Island than in any other province; even the more remote institutions in Newfoundland or northern Canada are more aware of the activities and resources of the Canadian Museums Association, and the assistance available from National Museums, than are the community museums of Prince Edward Island. Again, membership in the C.M.A. should be a requirement for provincial grants eligibility. The primary reason for this isolation is clearly the lack of an associate museum in the history and science areas, comparable to the provincial museums of other provinces. But certainly another major contributing factor is the lack of a provincial museum organization that could relate these individual institutions to the museum profession as a whole. The Division of Cultural Affairs may be obliged to provide some initial leadership in the formation of such an organization, for it is indispensable to any lasting progress among these institutions.

3.1.3.1 Garden of the Gulf Museum, Montague

The oldest museum on the Island, and an original aspirant to the status of provincial museum, is the Garden of the Gulf Museum at Montague. Begun in 1956, this interesting collection that includes some notable costumes was installed two years later in the former Town Hall, a three-storey brick-and-stone structure built in 1870. Well situated on the main business street of Montague, this building is one of the chief assets of the museum, for it appears at least possible that it could be retrofitted with environmental controls at reasonable cost without doing great damage to the fabric of the building, or to its architectural character.

Another asset is the strong support of Town Council, which is contributing $3,000 to the maintenance of the museum this year, and has paid as much as $5,000. With an $800 grant from the Heritage Foundation, the museum hopes to earn the balance of its approximate $4,500 operating costs in its 10-week season, during which it sees 2,000 visitors, about 90% of whom are tourists. School tours are minimal, amounting to two or three per year. Interpreters for the summer consist of two full-time and one part-time staff; two at least are needed during open hours, because the collection is displayed on two floors, and visitors must be accompanied upstairs.

This is a museum that could and should have been helped to apply for financial assistance to upgrade its facilities, and to develop the museological awareness of its staff and board, by a museums adviser. Even aside from upgrading the building as a whole with the needed electronic security and environmental controls, there is the attractive option of providing a mini-environment for the most valuable items in the collection, such as the costumes. Unsound practices such as pinning the fabric have been discontinued, but there remain fluorescent lights without ultra-violet filter sleeves a few inches above works on paper and textiles in closed and unventilated display cases. Correcting problems of this kind need not be expensive, and in any case grants from National Museums, Manpower or other sources are available, particularly if assistance and advice were forthcoming from Heritage Foundation personnel.

The museum has one serious problem which would, however, impede its eligiblity for museum-specific grants: it has not adopted a sound collections policy, and as a result has drifted into a large number of long-term loan arrangements regarding its artifacts. Although the museum is now aware of the problem, and is taking some steps to correct it, apparently only 10% of the collection is owned by the museum itself, the rest being on loan. Again, the Heritage Foundation should help the Montague board to frame a collections policy that discourages loans and encourages donations, and after adopting such a policy the board should set out to improve its ownership statistics to as close to 100% as possible. Quite aside from the usual concerns of sound museum practice, long-term capital investment is not possible without such security of ownership.

3.1.3.2 Musée Acadien, Miscouche

The Musée Acadien is not a town or area museum like the community museums at Montague, Alberton or O'Leary. It is in fact a provincial museum in the sense that its supporting organization is the province-wide Association du Musée Acadien, with 117 members concentrated in the nine or ten areas where the 17,000 Islanders of Acadian origin are found. This is a distinction worth making, because the Association and its kindred Acadian historical society form an important element of museum awareness and participation on the Island that has not thus far been integrated into the province's over-all museum development.

The museum is administered by the Association's 7-member executive. Given the unique role of the Acadians in Island history, the need to ensure that their story is told accurately to their satisfaction, and their relative sophistication in researching, writing and preserving their history, a case can be made for ensuring that Acadians are formally represented on the Heritage Foundation through their povincial association, and requiring therefore that the president of their historical association participate on the Heritage Foundation board or in any other group planning or developing a provincial museum. Certainly the perception of the Acadian community's cultural leaders is that the Foundation has to date ignored their heritage, and it is hard to find evidence to the contrary. The current Programme Director, for example, is the Foundation's first bilingual officer.

The Musée Acadien was founded in 1964, in a log building constructed with a Canada Works grant. Concrete foundations were recently added to make the building heatable, although environmental controls, electronic security and ultra-violet filters are still lacking. The collection is important as the major repository of Acadian Island heritage, and includes some fine agricultural implements and genealogical resources and photographs that should be copied for museum use, with the originals going to the Provincial Archives for safe-keeping.

The Congrégation de Notre Dame contributes the time of the very able director of this museum, Sister Richard, the one community museum director on the Island who has reached out to join the Canadian Museums Association, and to contact such sister institutions as the Musée de l'Université de Moncton. Operating expenditure, with one seasonal assistant paid by the museum, and Summer Canada grants used for others, usually amounts to around $6,000 per year, although it was $1,000 more last year due to the renovations. The Heritage Foundation grant for that year was increased to $1,400, due to a sympathetic Foundation board member who spotted an unspent balance in the grants account, but in 1982 is allocated again at $700, the more usual amount. The balance of the museum's revenue is earned -- over $4,000 from admissions alone in 1981-82. About 3,000 visitors pay $1.50 per adult, 75 cents per child, to attend the museum over an 11-week summer season, with additional access for school tours by arrangement with Sister Richard. This is a healthy balance sheet, which should and could be strengthened by federal grants from National Museums of Canada or elsewhere.

One approach to programming in particular should be developed by this museum and others, especially in cooperation with Eptek National Exhibition Centre at Summerside. The Exhibitions Assistance Programme of National Museums should be approached with joint grant applications from the Heritage Foundation (for Eptek) and the Musée Acadien or other 'host' museums, to develop bilingual exhibitions utilizing the hosts' collection resources and the Foundation's display designers, that might travel to other interested centres first, but then return to the host institutions to upgrade their permanent displays. Copies of rare photographs could be made for display, so that the originals might go to the Archives, and other conservation measures could be taken. The St. Thomas Aquinas Society cooperated in this way with the Musée Acadien last year to obtain a DREE grant to produce a creditable audio-visual show on Acadian history that now functions as an orientation programme in Miscouche, but a full professionally-mounted exhibition, assisted by National Museums, utilizing the Musée Acadien collections and perhaps others, on the theme of the Acadians of Prince Edward Island, might very well travel to other Acadian institutions in New Brunswick and Nova Scotia, then to Island centres such as Eptek or others, and finally remain to enrich the displays in the museum at Miscouche.

3.1.3.3
Alberton
Museum

Alberton's museum was founded in the same year (1964) as the Musée Acadien, but unlike the Miscouche institution the Alberton membership support organizations are only now being established. The Alberton Museum Historical Foundation, Inc., consisting only of six members of the board of directors, supplanted the previous board in January of this year. The 150 people who paid $2.00 each for a one-year pass to the museum for 1982 were scheduled to hold their first meeting in September as Friends of the Museum.

The somewhat belated formalization is due to the fact that the Alberton Museum was very much the creation of one dedicated founder, Eileen Oulton, who collected most of its 1,600 artifacts in her barn. Two years ago, following her death, the museum was moved to the former courthouse in this town of 1,150, a fine neo-classical frame structure of 1878 with full-length windows on either wall, and a full-length basement and attic. The building is extremely attractive, and well located on the main tourist drive-through route in Alberton, but it does present problems of capital development. The oil furnace lacks ducting, the large windows require equally large ultra-violet filters, and there is at present no security after open hours, except the observation of concerned neighbours. All of these needs are urgent, and the board of directors should be assisted to address them by the Heritage Foundation and the Division of Cultural Affairs with federal grant applications as needed.

Fortunately the museum itself is not without resources. An endowment of $20,000 earns about $1,200 annually, which the board is pledged to apply to capital improvements. Used as 'seed money' for National Museums or Canada Manpower grants, this interest income should facilitate a systematic approach over the next few years to the challenges presented by the building. Already the board has insulated the attic, which has ample space for storage, and is renovating the basement for installation of 'period room' displays.

The exhibits that the museum has mounted on its ground floor are among the more attractive in the entire province. Imaginative use was made of assistance from the Heritage Foundation, and the contribution of a local artist to design and produce cases, as well as graphics from an exhibition on the silver fox farming industry that was historically centred in the Alberton area. The cases of glass and other artifacts are especially impressive, although they do require ventilation and could easily be equipped with simple humidity controls.

The museum operated its 1982 season almost entirely on a $5,300 Summer Canada grant, thereby freeing its provincial grant and its endowment fund earnings for the capital costs of renovating the basement and installing the period rooms there. The volunteer curator, Allan MacRae, is a graduate of a Museum Education programme at William and Mary College in the U.S., and plans to produce a brochure, an audio-visual programme for the basement, and a school kit to attract teachers with their classes. He has also ensured that the museum controls its building, has a proper donors' form for acquisitions (about 25 per year), and is maintaining about 90% ownership of its collections. Attendance in 1981, its first season in the courthouse, was 1,400, including just two school tours in a short summer season, with visitors paying $1 per adult, 50 cents per child, $3 per family, or a $2 per person one-year pass. The first meeting of the Friends of the Museum in September, 1982, is expected to begin the first year of fall and winter activities in support of the museum, focussing initially on fund-raising ventures.

With an endowment fund, a knowledgeable curator, enthusiastic community support, a good collection, an attractive display and a well-located building, the Alberton Museum has good prospects for future development. If it can use its resources well to make those improvements needed for security and environmental controls in its building, it could be a model of community museum development.

3.1.3.4 Le Village des Pionniers Acadiens, Mt. Carmel

The Acadian Village at Mt-Carmel has been much maligned by museum professionals and others interested in heritage on the Island. Begun in 1966 as a make-work project in a poor fishing season, it was constructed with the aid of federal grants over a four-year period, opening to the public in 1970. Its chief distinction is a reasonably priced gourmet restaurant specializing in Acadian seafood, and because of the success of this food service it is sometimes considered as if it were a commercial operation.

But in fact the Village is community-owned, by the Parish of Mt-Carmel, and is painfully aware of its shortcomings as a heritage site. The ticket booth and the brochure present the site honestly as a replica, and those aspects that are now known to be incorrect are at least informally admitted as such. Dovetail log constructions rest on concrete bases. The picketed headboard on a pine log bed and a similarly constructed altar are surely the products of historical fancy rather than research, and the thumbtacked displays and exposure of sensitive artifacts to the full glare of natural light show a complete innocence of museum science. The blacksmith shop is a modern replica with the historical tools in display cases, exactly the opposite of what an historic village should present. The very lay-out of the buildings on a compound grid is surely incorrect, particularly as a river along the site provides the natural focus for a reconstructed village along its bank.

But the Acadians of the Mt-Carmel area, who deserve credit for undertaking a heritage restoration project over 15 years ago, when knowledge of their history was far less accessible, and museum professionals were not available, have now become aware, largely through the fame of the outstanding Village Acadien across the Northumberland Strait at Caraquet, New Brunswick, of the need for authenticity and the potential of such a site. As a result, they have formed a Comité de réorientation, to redirect their enterprise. It will be a difficult, long-range undertaking, but with continuing provincial and federal support and constructive criticism from the relevant authorities, there is no reason why they cannot use their fine site and the authentic aspects of their collection -- such as the agricultural implements and some of the furnishings -- to good effect in reconstructing a true Acadian village. One major step in achieving this massive reorientation would be to form a cooperative planning committee with the Musée Acadien which might eventually be able to share its collections with them, and encourage visitors to sample both the museum at Miscouche and a living historical village of the Acadian heritage at Mt-Carmel. The Heritage Foundation should also contribute helpful advice, in contrast to what has been perceived as a wholly negative attitude toward this site to date.

3.1.3.5 O'Leary Museum

In 1967 the village of O'Leary opened its Centennial project Library and Museum in a converted prefabricated building originally intended for the Arctic, purchased from Crown Assets Disposal and erected with a Canada Works grant. A workshop and two long galleries were located in this building behind the library in a public park beside a sports field. The collection, which today numbers 398 artifacts, includes an interesting group of medical instruments, the village's first fire pumper, and the inevitable manual switchboard.

Four years later a federal Local Incentives Programme grant was used to add a log building on a concrete foundation, roofed with

Island cedar shakes. This was originally intended to display the collection of farm implements and household artifacts for which there was no room in the original building, but in July of this year this log building was officially opened as the Potato Museum of Prince Edward Island, with a display of machinery related to potato farming.

In 1975 a third building was added, a schoolhouse that had served the nearby hamlet of Alaska since 1900, and is being employed for the recreation programme in the park, the museum being concerned with its external preservation only. The museum is operated by its own board, but has no membership as such.

This museum is an impressive accomplishment over 15 years for a village of 800, which proves its continuing commitment with an annual allocation of $1,000. Unfortunately the buildings they have erected are not promising as museum structures; it does not appear likely that the combined fire, security and environmental control problems can be easily solved, simply in the sense that the solutions would be expensive and only partial, so that one adequate new construction would be preferable to the three buildings the museum now has.

Whether the log-on-concrete structure, opened as the Potato Museum on 31 July 1982, will suffice for its new purpose, even for a limited period, is difficult to say. A team of young people has been hired on a Canada Community Development Projects grant to prepare and initiate the new theme. The initial response of the Island's Potato Marketing Board has been positive, and hopefully that body may take an interest in ensuring that its history and current processes should be presented to the public with enough care that they may be willing to make some financial or other contribution for such displays at O'Leary or elsewhere. Otherwise the existing displays at O'Leary are not impressive -- including such obvious errors as signs that say "Eighteenth Century" when "1800s" is clearly meant. O'Leary would do well to emulate Alberton in securing more assistance in its labelling and displays from the Heritage Foundation.

3.1.3.6 Lennox Island Museum

Almost all of the heritage-related projects begun with the 1973 Centennial funds developed into the sites that the Heritage Foundation now administers. One that did not share this fate, and today remains almost at a standstill, is the Lennox Island Museum that was undertaken in 1973 to preserve and interpret Micmac culture and history on the largest of the Island's reserves.

When open, this museum has attracted about 700 visitors, almost entirely tourists, during a two-month summer season. It is located in a two-storey insulated frame building about 22 ft. square on a brick block foundation, the former priest's house now owned by the Band Council. It is not a particularly suitable building for museum purposes. The fire risk alone presents enough upgrading costs that it would almost certainly be preferable, given that the museum is not an historic site in itself, to replace it with a modern building. This would not appear to be especially difficult, given the availability of federal grants through Indian Affairs and other programmes for capital development of facilities for reserves. The building itself has been painted with murals on Micmac legendary and historical themes by Michael Francis, a New Brunswick Micmac artist, and these would have to be preserved; otherwise, a new building could function as an exhibition centre for displays of Micmac and other subjects, while the house could be kept for arts and crafts programmes -- which indeed is its principle use during winter now.

Although Micmacs form only a small portion of the Island's population (about 500), they of course have a special place in the history of the Island, as the only living link with the Island's inhabitants before the arrival of settlers of European origin. The very few artifacts that they have preserved (under 100 at Lennox Island itself), and the oral traditions that can with difficulty still be elicited, are therefore all the more precious. In 1982 Eptek Centre presented the first thematic exhibition on the Micmacs, using artifacts borrowed from Lennox Island residents, and intending to offer the exhibition for touring to Lennox Island among other venues. Although the exhibition, suggested by a Nova Scotia Museum travelling show on the Micmacs of that province, is a reasuring sign of a reawakening interest in a subject which is crucial to any future synoptic exhibition of Island history, it is unfortunate that the option of securing Exhibitions Assistance Programme funding from National Museums was not considered by the Heritage Foundation, since it might then have been possible to do the exhibition with more funds in such a way that the Lennox Island Museum might have received an entire show produced for eventual permanent display on its own premises. Hopefully at least some of the display cases and graphics may end here, along with those ethnological materials that originated on the reserve.

The very tenuous character of the links of the present-day Micmacs with their own heritage, however, suggests a particular role for any provincial museum or heritage institution, and for the museum at Lennox Island. In the first place, it implies a special responsibility to preserve what artifacts remain, and to retain or 'repatriate' any fragments of the culture for the Island. Second, it means that special efforts must be undertaken to establish working and learning liaison with related native groups' organizations, and with institutions holding collections of their material. Especially the Micmac cultures of Nova Scotia and New Brunswick, but by extension those of any of the Algonkin-speaking cousins of the Micmacs in the northeastern part of the continent should offer clues and confirm or deny hypotheses concerning *the traditional life of the Micmacs before contact.*

There are also implications for programming: courses should be mounted in cooperation with those provincial and other institutions (such as the National Museum of Man) with expertise and collections of Micmac artifacts, to teach groups of Island Micmacs who are interested in relearning their traditions. Basket-making appears to be one of the few crafts to 'survive,' thanks to a continuing market, but even it is practised largely according to Victorian patterns and models. A vigorous crafts rediscovery programme (similar to the very successful experiment at the National Museum of Man with the Naskapi and Montagnais Indians of northern Quebec) could advance the potential of the Island Micmacs to produce saleable crafts at the same time as it ensured what continuity or rediscovery of traditional methods and materials is possible. Grants are available through various sources, including federal Indian Affairs, to spark such a programme that would be invaluable as a research and collecting tool for the province's museums, at the same time as it would support existing groups who aim at developing self-supporting crafts movement among the Micmacs themselves.

If we go beyond present-day problems or relatively recent history to consider the artifacts of the Micmacs prior to their contact with Europeans, or the remains of the peoples who preceded them — the original Palaeo-Indians and the Archaic 'Shellfish people' —we find, moving from ethnology to archaeology, more artifacts but virtually no public institution to house, preserve or interpret them. The only places in which these artifacts are featured, aside from a few at Lennox Island, are a privately-owned attraction at Rocky Point, where artifacts from two private collections are on loan, and a case at Basin Head Fisheries Museum, where the curator has put a few of his own finds on view. Both of these displays, however, suggest the possibility of public museum treatment: the private collector who had loaned most of the artifacts at Rocky Point advises that he would be very willing to consider donation of them to a public institution with a mandate for archaeology, and thinks his fellow private collectors would do likewise; and the National Museum of Man Director, who has sent staff to undertake a dig at South Lake, the site near Basin Head, promises that he would be most willing to return many of the artifacts now in Ottawa to a suitable Island public collecting institution. Some 3,000 objects have been enumerated from the South Lake site alone.

If and when such a transfer is made, and if the Province's heritage preservation and interpretation programme is to include such activities aimed at reviving the living culture of the

Micmacs as are suggested above, as well as giving priority to the preservation of those fragments of the Micmac past that survive, it is imperative that Micmacs themselves be directly represented on the board of the Heritage Foundation or any other body charged with responsibility for provincial museum development, and that such representation be more than token -- that is, the Micmac representative must be in a position to make definitive recommendations regarding all aspects of the preservation and interpretation of Micmac history and culture. Although there are various organizations concerned with Micmac crafts and culture in the Island reserves, and a community development officer responsible for Micmac communities in the Department of Community Affairs, it is probably the Education Director of the Band Council at Lennox Island who would be in the best position to represent the educational and cultural aspirations of the Micmacs, and to ensure that their collective wishes are respected in all aspects of museum and heritage preservation activity, ranging from such thorny issues as archaeological digs that threaten Indian gravesites through requirements for archaeological surveys of known sites before construction or other development, to ensuring that museum presentation of Micmac history and culture is authentic in the eyes of the Micmac people themselves, along with the imaginative development of crafts programmes to stimulate the rediscovery of that culture. The Ministry of Education, which bears the main responsibility for native affairs in the Province, is already working on curriculum guidelines on Micmac history and culture with this officer, so that an expansion of the responsibility of the Band Council's Education Director into the museum and heritage field would be logical.

The objective of such an appointment should be to ensure the full and accurate depiction of the Micmac and earlier peoples where appropriate in the province's museums and historic sites -- which is certainly not now available. Obviously any provincial museum of the future should similarly give an accurate and comprehensive portrayal of aboriginal life before, during and after contact with Europeans, as part of a synoptic treatment of the past on Prince Edward Island.

3.1.3.7 Great George Street Gallery

An exhibiting institution serving still another Island community is the Great George Street Gallery in Charlottetown, a part of the movement that used to be known as 'parallel galleries' or 'artist-run spaces' today. The GGSG is a non-profit association with a board of some 10 to 12 directors elected by a membership of about 100 Islanders, approximately half of whom consider themselves to be practising artists. It provides about 800 square feet of display space, with rented temporary storage a few blocks away. The gallery is small, but well located near Confederation Centre, and makes attractive use of the ground floor of the heritage building in which it is located.

Unlike most of the community museums and Heritage Foundation sites, GGSG is not visited primarily by tourists, although that summer market is important as a sales outlet. The chief purpose of the gallery is to meet the needs of a group of Island artists who require exhibition space for themselves, and are also interested in what may be broadly termed 'experimental art,' not to connote any particular 'avant-garde,' but simply in the sense of works of art that do not yet have a ready market and so cannot find a place in the existing commercial galleries on the Island or off, yet are not sufficiently established to be ready for major exhibitions in a context like the Confederation Centre. GGSG has no permanent collection, but shows temporary exhibitions of both Island artists and others, especially shows generated by similar 'artist-run spaces' in other provinces; GGSG also 'exports' shows to other galleries, including one exhibition several years ago to Europe. This is an important function, not only in encouraging the development of Island artists, but also in providing a 'window on the world' through which they may see and be seen by their contemporaries elsewhere. Without such a gallery, the pressure on Confederation Centre to use its limited space for these purposes would be much greater than it is, as well as the demand that the Centre should support Island artists more by circulating their work to other galleries and museums.

Because of the value of this function, the Canada Council has strongly backed these 'artist-run spaces,' with $13,000 going regularly the GGSG annually until 1981, raised to $15,000 last year, and $17,250 applied for the coming fiscal year. This federal subsidy amounts to about half of the gallery's budget, with the balance coming from sales (commissions at a reasonable 33%), memberships, donations, and a $2,000 annual contribution from the Prince Edward Island Council of the Arts. The latter funds, which originate with the Division of Cultural Affairs, appear to be a relatively small provincial input (just 5.5% of the gallery's budget), for which the Province is certainly obtaining value. GGSG is directly responsible to its membership, and appears to be instrumental in the production and distribution of new works of art on the Island.

3.1.3.8 Transportation Museum Borden

In 1980 a Borden town councillor, Joseph G. MacDonald, persuaded the town to allow him to use the former Town Hall, a two-storey uninsulated frame structure built in 1934, as a Transporation Museum to house his own collection, which today makes up about 40% of the artifacts on view, and a collection of objects loaned by other citizens which may be displayed by the Museum as long as it remains open. In its two seasons of operation the Museum has attracted just under 1,000 tourists each summer, opening from mid-June to mid-September, closing with a fall viewing by the local population. The Town of Borden last year contributed $400 to repair the furnace, but has not otherwise supported the Museum, and in fact has offered the building for sale, without success. The Heritage Foundation has not added the Transportation Museum to its list of recipients of provincial grants, and has limited its assistance to the loan of a large model of the proposed Island causeway. The Kingston (Ontario) Pumphouse Steam Museum has loaned a model of an Island railway locomotive, and Canadian National has made several displays available.

The question of proceeding with or abandoning this undertaking appears to be an urgent one. Admission charges ($1 for adults, 50 cents for children) have met operating costs, with no salaries being paid. The founder/director appears to have made no use of the routine federal grants programmes, such as Summer Canada grants for student staff, or Manpower programmes. The building itself, although not architecturally impressive, may be worth preserving as an historic landmark in a town created only in 1919; certainly the transportation theme is an appropriate specialization for Borden. However, the location is perhaps unfortunate, since it is too close for the traffic coming off the ferry, and must largely depend on those travellers lined up and waiting for the next ferry to leave -- hardly an ideal museum audience.

An interesting option is the possible relocation of this collection in the well-loved **Abegweit**, the former ferry now retired. The possibility of the Province requesting this ship from Crown Assets Disposal Corporation, utilizing the Heritage Surplus Assets Agreement of that Corporation with National Museums, should not be overlooked. If docking in public facilities in Summerside adjacent to Eptek could be arranged without cost, it is feasible that future grant assistance might be obtained for its renovation, and that such upgrading would include museum facilities for part or all of the collection now on view at Borden. Certainly such an alternative should be held open, and the Province would do well to at least request National Museums personnel to advise Crown Assets of an interest in the ferry before it is sold for scrap.

Meanwhile the most fundamental steps remain to be taken in Borden. The Museum must first be constituted as a public, non-profit corporation, and adopt a Statement of Intent and a Collections Policy that will change its collecting practices, which at present amount to accepting loans from all sources. In order to avoid the problem that the Garden of the Gulf Museum has created for itself at Montague, the Transportation Museum must be in a position to insist on donations, not loans, and must therefore constitute a public non-profit organization to receive same. Once those legal and policy changes are made, a board constituted for the Transporation Museum, and at least the usual federal grants applied for, the issue of tenure over the building should be addressed. If a Museum corporation were earning even a few summer jobs for students, let alone the grant revenue that is potential here, the town might very well find that the best possible use for its former Town Hall is to remain as a public museum, rather than fruitlessly offering it for sale, or accepting a low return on the property. If not, the Abegweit alternative could be explored, and, failing all other options, the Tranportation Museum's constitution could provide for transfer of its collections to the Heritage Foundation or a provincial museum in event of failure. The interest in a museum with this theme in a province as dependent on transportation as Prince Edward Island goes without saying, so that the development of a specialized collection in this area is certainly a benefit in itself, as long as there is ultimate provision for its public ownership.

3.1.3.9 Musée Belcourt, Rustico

Two distinguished architectural landmarks, the 1838 St. Augustine's Church and the 1863 Parish Hall and one-time Farmers' Bank, are brilliantly situated amidst ocean and fields at South Rustico, conveniently located in relation to Prince Edward Island National Park and the large numbers of tourists who visit it. Although one early altar and an important collection of nineteenth-century books in French had been destroyed in previous years, the Church has now moved its fine remaining altar from a side chapel to its centre aisle, and the Farmers' Bank building has been restored with the aid of Canada Works grants and advice from Parks Canada officials working on Province House. The upper floor remains a parish hall, but a museum and gift shop has been installed in the lower floor of the warm red Island sandstone building, still owned by the Parish. A grant from Secretary of State (now Department of Communications) and $1,500 raised locally, enabled a committee under director Jean Dairon and the local branch of the St. Thomas Aquinas Society to restore the vault and office of the Farmers' Bank, a precursor of the Credit Union movement, and to install cases to display a collection of artifacts in the remainder of the building. The Museum is dedicated to the memory of the remarkable Father Georges-Antoine Belcourt, famed for his work in Manitoba, the Dakotas and New Brunswick, as well as his ground-breaking work between 1859 and 1869 among Island Acadians at Rustico in founding the Farmers' Bank, the first rural high school, a Catholic Institute for adult education and a library stocked with books direct from Napoleon III of France, in addition to operating one of the first self-propelled vehicles in Canada and various other achievements.

In its first two seasons the Musée Belcourt, also known as the Farmers' Bank Museum, attracted some 2,000 visitors each year during a short season, from the end of June to the end of August. After an initial year of free admission, the Museum now charges $1 per adult, $2 per family, and operates a craft shop that takes about one quarter of its space, but pays for itself by its sales. A small federal grant for publicity has allowed publication of a brochure, and $200 has been obtained from the Heritage Foundation, although the Museum has not yet been added to the list of recipients of the annual grant. Only one full-time seasonal interpreter is salaried, the rest combining part-time with volunteer capacities. In contrast to the Foundation's sites, all interpretation at Rustico is bilingual. A membership drive to establish a base for the Museum in the community has thus far recruited from 40 to 50 members, but is still in its early stages.

Like the museums at Montague and Borden, Rustico's endeavour is in need of a strong collections policy. To date, half of its artifacts are gifts, half borrowed from area residents. An inventory has been prepared, although full museum registration and cataloguing remains for the future. The collections policy appears to embrace all aspects of the history of the area, and the Museum has officially requested the deposit of relevant artifacts from the Heritage Foundation, which thus far have not been forthcoming. Evidently museological upgrading of the security and environmental controls of the building should be undertaken, so that such a deposit of artifacts might be more positively considered by the Foundation; the building would appear to present possibilities for such improvements. At present locks are the only security device, and no fire protection is available. Quite attractive cases have been constructed, modelled on those built at Alberton, and as in that museum require simple ventilation and interior atmosphere control, which should be easily managed.

Well located from a viewpoint of developing its market, and intelligently directed by an executive that is building its community base at the same time as it takes advantage of every grant possibility, as well as maximizing its visitor revenue, this Museum in an important historic site is promising, and deserves the assistance of Heritage Foundation personnel in developing a sound collections policy to convert long-term loans to donations, and in making application for assistance to upgrade its facilities to full museum standards. It should also be encouraged to target its marketing on bus tours, which are plentiful in the area, to increase its attendance dramatically.

3.1.3.10 Dalton Centre, Tignish

Still a younger display project is that of the Tignish Historical Society in the Dalton Centre in Tignish. Closed in 1979 as a school, the 3-storey Dalton Building construced in 1930 of Tignish-made brick, was renovated last year with an $18,000 Winter Works grant, under the direction of a Dalton Centre Board of Governors. The building is to be used as a year-round facility, and the proposal is to include a new and larger location for the local library, an art gallery and a senior citizens' centre as well as museum facilities in its 13 rooms, especially if an Enersave grant allows refurbishing of the oil furnace. In the summer of 1982 the 12-member Tignish Historical Society presented an exhibition honouring the double Centennial of the construction of the town's famed church organ and the birth of its best-known musician, oranist and composer Benoit Poirier (1882-1965), in the one former classroom which has thus far been developed for museum purposes. The group's plan for the future is to operate the space as an exhibition centre, with a small permanent exhibition utilizing copies of historical photographs and documents, while maintaining space to accommodate temporary exhibitions of travelling shows. Although their request for $500 financial assistance from the Heritage Foundation was refused, the Society has been helped by the Foundation's Programme Director most effectively in painting and renovating the space and preparing a professional quality first exhibition for the summer of 1982. The Secretary of State Minority Language Programme supported an organ recital with $600, publication of a biography of Poirier with $3,000 and publicity buttons with an additional $200, while the Province's Division of Cultural Affairs contributed $1,000 towards a publication on the organ. Sales of publications will defray a $300 loan advanced by the Society, as well as hopefully earning revenue for future activities. CBC Radio is funding a recording of the historic organ.

Almost certainly the museum and gallery uses of the Dalton Centre will require at least four of the former classrooms -- one as an art gallery, one for a permanent museum display on the history of the area, one for temporary exhibitions, and at least one for preparation, storage, office and workshop purposes. A floor or wing of the Centre might therefore be planned as such a facility, with security and environmental controls taken into consideration, forming the basis for grant applications for such capital upgrading. The result could be an excellent facility that would help to serve many of the cultural needs of this far western area of the Province.

The formation of the Friends of Dalton Centre is a useful step forward, with both the Historical Society and the Friends capable of providing the community support and the voluntary help which is currently the only 'staff,' and probably will be for some time to come. As the museum establishes itself, it may very well find a need and capacity to begin collecting, so that its beginnings as primarily an exhibition centre, with only two-dimensional displays, will gradually be transformed into a permanent collection institution with three-dimensional artifacts. Fortunately the former school building, even if the library does decide to move in, appears to provide ample space for such a future development. At that time the Tignish group will need to frame a collections policy that will enable them to encourage donations to build a collection of value.

3.1.4
MUSEUM-RELATED INSTITUTIONS

The foregoing review of the museums of Prince Edward Island has made references to the various agencies that are related to museums, or provide support for them. This context of museums is almost as important as the institutions themselves when considering problems and opportunities for development. It is therefore worthwhile to undertake a brief review of these museum-related institutions. We may begin with the federal and provincial government agencies, then pass to the institiutions of higher learning, and finally examine non-governmental associations, both of voluntary members and of the profit-oriented private sector.

3.1.4.1
Federal Agencies

3.1.4.1.1 **Department of Communications**

The long history of Confederation Centre's search for a funding formula from federal and provincial governments culminated in 1972 in a unique agreement whereby the Secretary of State was to provide funding in 5/8 proportion to a 3/8 contribution from the Province. In 1977 this was re-stated as a federal contribution of 4 cents per capita, with the Province matching 60% of the federal grant. In recent years this formula has been applied to capital as well as operating cost support, and the Department of Communications has taken over federal responsibility for the agreement from the Secretary of State.

This operating support from the Department of Communications is the largest single source of funding for the centre, aside from its box office gross. The Centre's problem is that the grant, tied to Canada's population, is not related to inflation. Since 1977-8 it has risen from $900,000 to only $963,548, a 7% increase over five years in which the rate of inflation has exceeded 7% in each of those years. The only solution to this problem, from the viewpoint of the Centre, would be to tie the per capita rate to a cost of living index or some other indicator of inflation. Since it is known that inflation in the museum and cultural field actually exceeds the general rate of inflation, the Centre certainly has a case. Further, since the amount of the federal grant determines the 60% scale of the Province, the next largest single source of income, the Centre is even more concerned to negotiate a schedule of grant increases.

The existing formula marks its 10th anniversary this year, and even the per capita amount was set five years ago. The agreement expires this fiscal year, and its future is expected to be considered in the federal cultural policy review being conducted by the Applebaum-Hébert Commission and in the Province's forthcoming cultural policy statement. Clearly, it is time to re-negotiate the agreement, especially the per capita amount. An undertaking to schedule annual grants to the inflation rate is hardly likely, given existing federal economic policies, so that probably the best that can be expected is an agreement to review the rate at pre-determined periods, in order that it might be adjusted to accommodate inflationary spirals on a reasonably regular basis, thereby mitigating the constant erosion of the grant's value.

From its viewpoint, the Department of Communications' position is not enviable. It sees a locked-in commitment that at present ties up slightly less than a million dollars annually, but establishes a precedent which institutions in other parts of the country cite from time to time, whether to suggest similar treatment, or simply to count dollars per province or per institution. Further, in order to make its operating dollars cost-effective, the Department and its precursor the Secretary of State has been persuaded to make additional capital contributions in each of the last five years save one, ranging from $362,500 in 1977-78 to as much as $950,000 in 1981-82. The Department is facing a further demand today, as the Centre attempts to complete the upgrading project in its excavated area.

In 1981, using funds made available recently due to the arrangements over control of lotteries, the Department was able to establish the Special Programme for Cultural Initiatives, which among other objectives made large sums available to cultural institutions for capital projects. It must be acknowledged that it is somewhat more difficult for Prince Edward Island institutions to qualify for such a programme, given the existing arrangements with the Centre. Thanks to provincial support, a theatre project in Georgetown did receive some funding, but an approach for a major museum project from, say, the Heritage Foundation would of course be considered in the context of the existing agreement for operating funds and the long history of capital funding for the Centre.

At time of writing it is uncertain whether the Special Programme for Cultural Initiatives will be continued, although it appears likely that some form of federal financial assistance to major capital projects in the arts will be continued, especially given the relatively recent announcement of the government's commitment to building a new National Gallery and a new National

Museum of Man, for a total of $185 million, in the National Capital Region. These are among many issues that the Applebaum-Hébert Commission must deliberate, along with the Centre's brief to that Commission proposing inflation indexing for its grants.

But it is evident in any case that any provincial approach to the Department to renegotiate the Centre's funding formula must include reference to any major new provincial initiative, such as a provincial museum, and vice versa any proposals for the development of a provincial museum, would have to be made in the context of the Centre and its future needs. The recommendations of this Report therefore coordinate all aspects of such proposals with one another.

3.1.4.1.2 National Museums of Canada

The National Museums of Canada is a Crown Corporation reporting to Parliament through the Department of Communications. Its four constituent museums' programmes reach Islanders most directly through the extension of exhibitions, especially from the National Gallery, to Confederation and Eptek Centres, the only Island institutions with the facilities to qualify for such exhibitions. In addition, the National Museum of Man's archaeological programme has undertaken a dig at South River, near Basin Head, and both that institution and the National Museum of Natural Science hold collections that include Island specimens or artifacts which could readily be made available from their storage areas to any Island museum capable of preserving and exhibiting them. The National Museum of Man's director has personally assured his willingness to do so.

The National Programmes Division of National Museums has served Islanders, principally through the National Inventory, which has been instrumental in providing computer terminals and the national programme for registration of both Confederation Centre and Heritage Foundation collections, and through Museum Assistance Programmes, which provide financial assistance. Since its inception in 1972 MAP has contributed a total of $1,091,574 to the end of fiscal 1981-82, $8.80 for every Islander over a ten-year period, or 88 cents per capita per year. Prince Edward Island often appears near the top of per capita provincial statements of MAP's financial support to museums across the country.

The chief funding made available under MAP has been through its Associate Museum Programme. In 1972 a network of the major museums in Canada were declared Associates with the National Museums, and thereby qualified for operating fund (or 'core funding') assistance up to $200,000 per year. As noted above, Confederation Centre was the only facility that could be seriously regarded as a potential Associate at that time, and the Heritage Foundation has never raised the issue of designation.

Accordingly, the Centre has received from National Museums under this Associate Museum Programme a total of $489,023 to the end of 1981-82, in annual amounts averaging just under $50,000, and ranging in recent years from $53,179 in 1978-79 to $69,816 in the following year.

It may be noted that these annual amounts are all well under the $200,000 funding limit, and indeed are below those received by most other Associates almost every year. The reason for this is two-fold: first, National Museums is aware of the funds destined for the same operating budget from the Department of Communications, to whose Minister National Museums also reports; and second, MAP officers have been critical of the failure in the past of the Confederation Centre to do the job that is expected of Associates, in not providing significant assistance to other museums in the Province, and in not undertaking the long-range institutional (as opposed to physical) planning that National Museums sees as essential to rational development of scarce museum resources in general, and to rationalizing the role of Confederation Centre on the Island in particular.

We have noted above that the inability of Confederation Centre to mount an effective Museums Advisory Service is not by any means the fault of the Centre alone. In the mid-1970s the Centre's Museums Advisor had been almost entirely ineffectual before the Province, at the acknowledged urging of the Heritage Foundation, asked the Centre to desist. Aside from the issue of the personal suitability of the officer appointed at that time by the Centre, and the jurisdictional concerns of the Foundation; the larger reason for this failure was simply the irrelevance of many of the Centre's assumptions to the province's museums and vice versa and the perception by many of the Centre as an institution unrelated to Island needs. The foregoing institutional survey indicates that only the Eptek Centre and the Great George Street Gallery would be in a position to profit directly from the kind of advice and assistance that the Centre is in a position to offer. This is not to deny that such assistance has been successfully and willingly given by officers of the Centre, before, during and after the relatively brief inter-regnum of the formally appointed Museums Advisor: Eptek and other institutions acknowledge the help they have received and continue to receive from the Centre today. But even when we consider the catalogues of exhibitions that the Centre has organized on traditional Island crafts, it is evident that they are conceived from an aesthetic rather than an historical viewpoint, and do not manifest the approach that would be taken by a history museum, such as most of the community museums are.

This difference of focus between the Centre as it has operated to date and most of the rest of the Province's museums is only one result of a fundamental lapse in the Associate Museum Programme of National Museums. British Columbia enjoys four Associate

Museums, Alberta and Saskatchewan three each, Manitoba and Ontario two apiece, and Quebec three. Each of the Atlantic provinces has only one, but in Newfoundland, New Brunswick and Nova Scotia that one Associate is a provincial museum focussed on the natural and human history of each province. **Prince Edward Island is thus unique in having only one Associate when that Associate is an art gallery.** To put the same point the other way, **Prince Edward Island is the only Province without an Associate with a mandate in history or science.**

This problem is worth identifying and distinguishing as clearly as the foregoing statements because it is at the heart of the matter considered in this Report. The Province of Prince Edward Island, particularly through its Minister responsible for cultural affairs and its Division of Cultural Affairs, has every reason to make clear to National Museums and its responsible Minister that a real and persistent problem exists here, which must be corrected. Every other province in Canada, including those that have only one Associate, has at least one Associate whose mandate is the natural science and/or human history of that province. Prince Edward Island has no such Associate, and badly needs it.

Such an approach need not harm any of the existing agreements, or the Associate status, of the Confederation Centre. For one option, there is always the possibiliy, as suggested by the new director of the Centre himself, that the Centre should begin to play a significant role in exhibiting the history of the Province. If that occurs, the Province might be content to argue that the Centre should receive additional support under the Associate Museums' Programme, as it begins to take on this role.

A second alternative would be to propose that a second Associate should be designated, either the Heritage Foundation or a new provincial museum initiative. Again, this alternative need not harm the interests of Confederation Centre, since the argument would be that the Centre continue to function as the Associate art gallery for the Province, while the additional Associate addresses itself to history and science collections. The analogy would be with Manitoba, where the Winnipeg Art Gallery does not suffer as an Associate merely because it shares Associate status with the Manitoba Museum of Man and Nature. Since the Confederation Centre has been receiving so much less than the maximum under the Associate Museum core-funding programme in any case, the Province could very well argue that the new designation need not effect the amount granted to the Centre in any way. The Associate Museum Programme funding is instrumental, if not indispensable, to the feasibility of a provincial museum of man and nature.

Since the total amount granted annually to all 21 Associates verges on $4 million, the addition of a 22nd Associate to the list would not require a major increase in MAP's allocations. Reluctance in Ottawa would be to setting the precedent of a second Associate in an Atlantic province, and to expanding the network, even by one institution, in these times of restraint. Although New Brunswick's Associate, the New Brunswick Museum, includes an Art Department, the Associates of the other two, the Nova Scotia Museum and the Newfoundland Museum, do not include art in their mandates, and both the Art Gallery of Nova Scotia and the Memorial University Art Gallery in Newfoundland could possibly demand parallel treatment, if Prince Edward Island were to gain two Associates, one for art and the other for history and science, as Manitoba and Ontario have. But certainly Prince Edward Island need not for that reason lose sight of the real issue on the Island, that no Associate is currently addressing itself to the collection, preservation and interpretation of the historic and scientific heritage of the Province -- a function which every other Province enjoys. **Thus the point must be made that the Associate Museum Programme is not achieving the goal of National Museum policy -- the preservation and interpretation of the heritage -- on Prince Edward Island.**

The hypothetical presentation of the above alternatives to resolve this problem must be seen in the context of the other concern of National Museums about Confederation Centre as an Associate, the need for long-range institutional planning. This planning should be undertaken -- certainly with an application to the Planning Assistance section of the Upgrading and Equipment Assistance Programmes of National Museums of Canada -- as part of a feasibility study on the proposed provincial museum. It should then be determined whether the Centre is to enlarge its active role to take on the history museum activities that were expected of it in the first place,at least as a short-range solution, or whether it is to continue solely as an art gallery Associate while a separate institution is developed in the history and science field. The Province and the Centre have a common interest with National Museums in pursuing such a study, and mutually funding it.

This issue is made all the sharper when we consider that National Museums boards have approved $224,311 in assistance to the Centre under programmes other than the Associate Museums core-funding since 1972. This includes $35,600 under the Registration Assistance Programmes to enter the collection on the National Inventory, a total of $19,310 for three special projects on Robert Harris and nineteenth-century art, a total of $8,478 for three temporary exhibitions, $5,000 for staff professional development, and a total of $155,923 under the programme formerly called Capital Assistance, now the Upgrading and Equipment Assistance Programmes, for the purchase of vehicles and equipment, installation of a fire security system, and most recently the contribution of $80,000 (90% of which had been given by the end of 1981-82) to the excavation of the additional level of the gallery at the Centre. All of these grants may have been justified, and may even have been the best possible use of MAP support to museum activities on the Island, given the Centre's near-monopoly of even potentially adequate space from a conservation and security standpoint -- yet it remains that the Centre has received under both the Associate Museums and these other programmes a total of $713,334 of MAP funding to the end of 1981-82, which constitutes 65% of all MAP grants to the Island over that ten-year period. Given the difference of focus between the Centre and the rest of the Province's museums as noted above, is this concentration of National Museums healthy, especially when the Department of Communication already contributes to the Centre's operating costs? A second Associate concerned with history and science would at least help to balance this disparity.

The major recipient of the other 35% of MAP funding after the Centre's share has been the Eptek Centre, which is part of the other network which National Museums established in 1972, the National Exhibition Centres. Following on the initial grant of $150,000 towards its construction, Eptek has received a total of $77,300 in core-funding under the NEC Programme over the four years since its opening in 1978 to the end of fiscal 1981-82. In contrast to the limitations of Confederation Centre as an Associate, Eptek may be seen as a virtual model of the National Exhibition Centre, accomplishing precisely the aims of the NEC Programme in making available to the Summerside area exhibitions that would not otherwise have been seen there, in a gallery space with adequate security and environmental controls, and enjoying reasonable community support and growing attendance. As a consequence, Eptek's annual core-funding grant has been increased towards the maximum for this type of institution, from an initial $15,000 to $22,800 received in 1981-82. The Centre has been deficient only in generating exhibitions for the circuit, and indeed has received direct support from the Exhibitions Assistance Programme only once, $3,300 for an Acadian Folk Art show. This is partly due to its existence as a site of the Heritage Foundation, which has made its own applications for such assistance for exhibitions that were to be shown at Eptek among other sites; nevertheless, it should be seen as a challenge for Eptek and the Foundation to produce more exhibitions for circulation outside the Island, and to seek National Museum's Exhibitions Assistance to this end. Even with this shortcoming, Eptek has received a total of $230,600 of MAP funding to the end of 1981-82, or 21% of all MAP grants.

The question has recently been raised, as to whether an addition should be built on the Eptek Centre, either for a Summerside history collection, a performing arts facility, or additional space for the Prince Edward Island Sports Hall of Fame, or some combination of these functions. As for the local history museum, the suggestion has been made above that Holman House, developed as a responsibility of the Eptek director, would provide an appropriate and cost-efficient Summerside historical museum venue. There does appear to be a good argument for a performing arts facility in Summerside, although that question is outside the scope of this report.

Regarding the Sports Hall of Fame, there is no question that it requires more space, and that a compatible structure might be added at comparatively little cost to establish a larger home for the Hall, immediately beside and connected with the present locale, thus freeing the present Eptek foyer for NEC uses. Since the Hall of Fame (unlike some examples of its type) does include artifacts and has a museum function, it might be useful to add the name "Museum", in order to facilitate a MAP application for enlarging the Centre to accommodate this permanent collection, thereby returning the foyer to the NEC. Such an application to MAP would appear appropriate, since its approval would enhance the effectiveness of a respected National Exhibition Centre, while at the same time improving the preservation and interpretation of a provincial collection that clearly has national significance -- that of the Sports Hall of Fame, or "Sports Museum and Hall of Fame", as it might more correctly be termed. If the additional facilities were well integrated with the existing Centre, their impact on operating costs might be minimized, and such an application would carry more weight if the Province can also contribute. There is precedent for it in Timmins, Ontario, where a Museum was built with MAP assistance beside an existing National Exhibition Centre, and at Thunder Bay, where an Indian Art Centre has more recently been added with MAP and Ontario funding to the National Exhibition Centre there.

Funding by MAP to capital projects other than the Associate and the National Exhibition Centre has been limited to the single $50,000 contribution to the renovation of the Artifactory building. As noted above, this may have been unfortunate, for the Heritage Foundation might very well have requested and received more financial assistance for a project with the only slightly larger scope of incorporating display facilities as well, in a location suitable for use as the beginnings of a provincial museum.

Quite aside from that lost opportunity, the fact that MAP upgrading funds have not gone towards the solution of other museum problems on the Island is regrettable. Lessons may be taken from Nova Scotia, where the Province has worked successfully with MAP and with community museums in one town after another, over almost the entire period of ten years that this federal assistance has been available, to upgrade one after another of the community museums, each selected in turn for an additional injection of matching provincial capital support, as well as the assurance of continued provincial backing for its operating costs. Even if Prince Edward Island is not in a postion to offer as much support, a smaller-bore programme could be mounted on a very similar basis, coordinated with MAP in a series of applications that would address such high priorities as the protection of the costumes at Montague with a mini-environment in special cases, the provision of security at Heritage Foundation sites, the interpretation of Acadian history on the Island through upgrading of the permanent exhibition at Miscouche, and so on. The objective of the Museum Assistance Programmes is the preservation and interpretation of the Canadian heritage, and the museums of Prince Edward Island, inside the Foundation and out, should be encouraged to apply for financial assistance in helping to achieve that objective.

Of MAP's other programmes, the Heritage Foundation has used best the Registration Assistance Programme, entering its collection into the National Inventory with the assistance of $75,640 to the end of fiscal 1981-82, and a further grant announced in the summer of 1982. It has not fully utilized the Exhibitions Assistance Programme adequately, benefiting only once for a $3,800 contribution to its anniversary show, "A Decade of Collecting". A more ambitious programme could have been mounted here, especially in preparing exhibits that might after circulation become permanent attractions in each of the Foundation's sites; at least one such show per year should be the goal of the current Programme Director. The Foundation has also profited only very slightly from the Training Assistance Programme, totalling $3,200 for two small projects; given the Foundation's crucial role in providing training for its own staff and for the community museum's volunteers, it is regrettable that a more concerted training programme has not been undertaken with the aid of federal assistance that is available.

In summary, therefore, it may be seen that National Museums' financial assistance has been reasonably generous to the Island over its ten years, but has been 65% concentrated on the Confederation Centre. This concentration appears most problematic when the federal contributions to the Centre under the Department of Communications are also considered, and when it is seen that Prince Edward Island is the only Province in Canada without an Associate active in the preservation and interpretation of its history and natural science. Although the Eptek Centre has consistently done well, the Heritage Foundation has not utilized programmes other than Registration Assistance to optimal advantage, either for itself or for the community museums, which in themselves have never received any MAP assistance, and in many cases are not even aware of the availability of National Museums programmes to them.

3.1.4.1.3 Canada Council

The Canada Council was formerly a major force in Canadian museum life, and many Islanders make reference to the Council as a possible source of assistance for development. In fact, however, the Council's former activities in relevant areas have largely been distributed to National Museums, and to the Social Sciences and Humanities Research Council, which was split off from it several years ago. The Council itself contributes $200,000 annually to the Confederation Centre, but this is for the theatre's summer festival. Gallery contributions consist of an annual subsidy for *Arts Atlantic* magazine ($10,000 in 1980-81) and *ad hoc* support under its visual arts programmes for acquisitions, exhibitions and other projects of the Centre. In practice, this has resulted in a range over the past five years from a low of $26,156 in 1981-82 to a high of $42,813 three years earlier. In addition, the Council contributes about $15,000 per year to the Great George Street Gallery under its programme of assistance to 'artist-run spaces'.

One area of assistance for which application should be made is the publications programme of the Heritage Foundation, which certainly should be receiving aid under the Council's programmes of assistance to Canadian periodical and book publishers. The changes in distribution arrangements recommended in the discussion of that programme of the Foundation (at 3.1.2 above) should be instituted in consultation with the Council, in order to ensure that *The Island Magazine* and the book publishing arm will in future be eligible as Canadian publishers for Council subsidy.

It might also be noted here that the Social Sciences and Humanities Research Council may well be an important source of support for any research projects needed to produce the historical and scientific studies that would provide background of data and theory essential to the preparation of exhibits for existing or new collecting and exhibiting institutions on the Island. The SSHRC would be especially relevant if University of Prince Edward Island faculty were involved in such research.

3.1.4.1.4 Parks Canada

No account of the preservation and interpretation of history and natural science on Prince Edward Island would be complete without reference to the sites maintained by Parks Canada. Although technically limited to historic sites and parks (as opposed to museums as such), Parks Canada sites in practice inevitably present collections and provide many of the programmes that amount to virtual museums, certainly in the eyes of the public.

Park Canada's presence on the Island may be considered under three headings — Prince Edward Island National Park, the unique Green Gables House, and its Historic Sites Programme.

One of the issues this report must consider is the degree and depth of interest in natural science relevant to Prince Edward Island, among both tourists and Islanders themselves. Prince Edward Island National Park offers the best possible model to study this question, and the answer is unequivocal: the interest is high, and successful interpretation programmes will draw good attendance and use, from at least two important segments of any potential museum market, tourists and Island school groups.

Over 1.5 million people visit the beaches of P.E.I. National Park annually, most during the two summer months, paying $1 per car, $2 for an overnight stay, $10 per tour bus, and $2 for school or other educational buses. A staff of about 200 work at the Park in summer, about 100 involved in Park maintenance, eight wardens and 30 guards, 35 to 40 providing direct visitor services, and three full-time interpreters with a summer staff of 14 more. The winter core staff amounts to around 60 employees, three-quarters of whom are involved in maintenance work.

As part of its interpretation programme, the Park maintains a collection of mounted specimens, mostly small mammals and birds, some of which are on display in several interpretation centres in the Park. These are generally not of museum quality, however, and routinely deteriorate within three to four years. There is only one taxidermist on the Island, so that specimens are either made by him, or by Parks employees off the Island. Sources to replace the collections specimens are largely limited to road kills and similar discovered carcasses. In addition the Park has an herbarium of species found on the grounds, a small aquarium at Cavendish, and about 250 archaeological artifacts from a prehistoric site on Rustico Island, currently being researched by the National Museum of Man. A complete ecological survey of the ecosystems in the Park is now being undertaken, but no complete collection of representative specimens exists.

The summer interpretation programmes that utilizes these specimens is popular enough, including nature walks, film showings, talks at the display centres and other activities. But it is the winter interpretation programmes that especially interest us, in relation to our present purposes. It has been justly praised in national journals of nature interpretation, and its success indicates the possibilities not only for a museum that would include the Island's natural history in its subject matter, but also for the development of a similar winter school tour programme to historic sites and museums.

"Winter in P.E.I. National Park" began in 1976-77 with one interpreter working in both classrooms and in the Park. For the next two years it was possible to supply four interpreters. In 1979-80, however, budget restrictions necessitated a reversion to one interpreter, and in response Parks Canada officials and the

Provincial Department of Education curriculum supervisor for science, Don Norman, developed a most ingenious and successful self-guiding programme for teachers that continues to book as many schools to take winter field trips as the Park's 60 snowshoes can accommodate in a three-month winter season. Each teacher picks up an 'edu-kit', consisting of guides to marked trails, a class booklet, animal track charts, crossword puzzles, a teacher's manual, games in large format for the class, stuffed specimens, 'Winter Discoverer' buttons for all, and one or more of six filmstrips co-produced with the National Film Board, which also uses its distribution company to market the filmstrips independently. This excellent kit, keyed to certain grades and available in both official languages for use in the French immersion programme as well, is reinforced by workshops with both new and experienced teachers before the season, and was originally introduced with a presentation to school administrators. All Island teachers receive at least the Manual, and may then choose to make a reservation and pick up the entire kit. Teachers spend an average of three hours of classroom time preparing students for this natural science field trip in the Park, and arrive by bus to find kindling, matches and firewood ready. A skating rink is a popular conclusion to this science excursion on snowshoes.

One of the many remarkable aspects of this winter programme is the full cooperation realized between the Province's Department of Education, especially the science curriculum supervisor, School Board officials, and Parks Canada. As Chief Park Interpreter Phil Michael wrote in 1980,

> "School Board officials are committed to the programme, and after a recent presentation they have supported the use of the edu-kits and field trips by providing school bus priority to teachers using the National Parks trails as part of their curriculum. The School Board does not consider such trips as only recreation based but rather as an essential segment of the student's education."

The volume of participation in the programme has varied with the intensity of the winter, both too little snow and too harsh weather adversely affecting tours; but the range has been from 27 schools introducing 1,453 students to the kits in their classrooms, and following up with 13 field trips bringing 551 children to the Park in the winter of 1981-82, to as many as 2,466 classroom contacts with 52 kits and 1,107 students on 26 field trips in 1979-80. An evaluation of the programme with teachers was conducted in that year, and was universally favourable, although with many suggestions that have subsequently been incorporated as improvements in the programme.

The outstanding success of this programme, which the Province's science curriculum supervisor is now planning to extend to the high school level and to the use of two Provincial Parks sites in the east and west ends of the Island, proves at least two major points. One is that there is a strong market for well-produced, well marketed educational programmes on natural science, such as a museum that included that subject might produce. Another conclusion is that given such a programme, school boards and teachers are very likely to give it the necessary priority, to ensure that even in mid-winter the buses will get there. The latter conclusion surely applies as well to the existing Heritage Foundation sites and to community museums. If the Foundation had worked as closely over the past few years to produce such an 'edu-kit' on Island history and heritage keyed to school curricula with the Department of Education social studies coordinator, and had painstakingly introduced it to school boards and teachers, opened its sites through the school term, and then evaluated the programme with teachers, there is no reason to believe that the buses could not just as easily be available for these field trips as well. Yet, as of the summer of 1982 not so much as a teacher's manual to one of the Foundation's sites had been produced.

Green Gables House

Just as instructive is Parks Canada's success with Green Gables House. This unique 'literary' (rather than strictly historical) site attracted a phenomenal total of 136,107 visitors in 1980-81, which increased still further to 145,039 in the following year. Of the latter, 107,491 arrived by car, but fully 37,548 -- a healthy 26% of attendance -- came on no less than 1,043 tour buses. Interpretive material for Green Gables House is produced not only in English and French, but also in Japanese, for Lucy Maud Montgomery is a much-loved author in the Far East.

Absurdly enough, although the charge on P.E.I. National Parks irks Islanders who have to pay to swim on their own beaches, Green Gables House is free to these tourists. Parks' explanation is simply that there is no physical space, given the present restrictive lay-out of the house and its grounds and the summertime press of traffic, to collect admission prices. This inequity may be corrected in future as part of a programme of improvements to the property, which may also include an audio-visual interpretation programme to be mounted in the adjacent barn. Meanwhile almost 150,000 visitors from all around the world enter for free a shrine for which most would almost certainly pay a significant admission price.

The lesson for the Heritage Foundation and other Island museums is still more striking, and has already been noted in the review of the sites. It is imperative for the Foundation and the community museums to introduce summer admission prices comparable with the private sector attractions in order to eliminate their current practice of under-pricing the private-enterprise sites, and then to work with Parks Canada and the private sector attractions to develop package tours that include Green Gables and a mix of public and private sites, in order to ensure that at least a significant proportion of those 1,000-plus bus tours, which stop at Green Gables for an average stay of only 30 minutes (!), should also come to the Province's museums and heritage sites. The additional revenue available to all the Province's museums that do this will soon justify the higher summer prices, as it is translated into extended spring, fall and even winter seasons for Islanders. The bus tour market is the one growth market for all museums in North America, and the attraction of Green Gables House provides a magnet that all other Island sites must benefit from, if they are to become more cost-effective, and more available to Islanders as well as others.

National Historic Sites

Parks Canada is also responsible for the interpretation of National Historic Parks and Sites in the Province. The most established of these is Fort Amherst, which somewhat surprisingly stresses the Acadian history on the site prior to the erection of the Fort itself in an excellent bilingual audio-visual programme and in a well-designed display that makes the most of the relatively few artifacts on display. Others are in storage in Halifax or Ottawa, where they could readily be made available to a provincial museum. Further archaeological work specifically on the Acadian settlement at what is now Fort Amherst is scheduled to enhance this attractive historic site about the middle of this decade, and will probably provide still more artifacts of interest.

The youngest Parks Canada project, opened in the summer of 1982, is Ardgowan Park and Pope House, in which the remaining wing of the home of W.H. Pope, Colonial Secretary in 1859 and one of the advocates of Confederation, has been converted into a Parks Canada headquarters, while the garden and the exterior of the architecture have been pleasantly restored to the appearance of the decade of Confederation. This project is the Island's share in a Parks Canada undertaking to restore and interpret the home of at least one Father of Confederation in each Province. Although Ardgowan does most effectively recreate the ambience of a mid-Victorian garden, one may regret only that other possible buildings linked to Confederation have been lost, including one quite recently by fire, obliging Parks to make the best of the somewhat limited potential of the remaining fragment of the Pope home.

No such qualifications need attach to the exciting work that Parks has underway at Province House, now in the final year of a six-year programme to restore the exterior to the 1850s, the interior to the following decade. Parks will also redesign the landscaping around the building to centre once again on Province House, instead of leaving this focal Charlottetown building as an adjunct to the Confedertion Centre looming nearby.

It is to be noted, incidentally, that Confederation Centre's Executive Director found reasons to decline the proposed use of the Centre as space for an orientation programme related to Province House -- a role which might be seen as a priority, if the Centre's mandate is taken seriously. As a result, plans now are for a mini-theatre with an audio-visual orientation programme inside Province House itself, adjacent to four rooms restored to the Colonial period and the restored Confederation Chamber and Library, which will incorporate artifacts associated with the Fathers of Confederation. The completed project is scheduled to open on Canada Day, 1983.

In addition to these three fully interpreted sites, Parks maintains some 31 others marked by monuments or cairns. Again the Acadian period has been the object of an archaeological dig at one of these, the De Roma site near Brudenell, occupied from 1732 to 1745, but in Parks officers' opinion research has not thus far revealed enough information to justify further development there, considering the somewhat isolated location. The artifacts from this dig, like those from Fort Amherst and the pre-historic site on Rustico Island, the only other Parks Canada archaeological undertakings, have been stored in Halifax or Ottawa, and remain available for use, according to Parks Canada officials, for any publicly-owned museum under appropriate conditions. These archaeological artifacts, both historic and pre-historic, might very well prove to be an important source for the collections of earliest date if a provincial museum were to be established.

3.1.4.1.5 Other Federal Programs

Brief mention should be made of other federal government programmes that affect the life of museums in Prince Edward Island.

Numerous references to 'Canada Works' or 'Manpower' grants in the foregoing sections remind us that the various employment programmes, such as the Canada Community Development Projects Programme, have been instrumental in the development of many of the community museums and the Foundation sites. Only Basin Head Fisheries Museum has made a systematic use of these grants over several years to accomplish a long-range construction and renovation programme, but unfortunately that institution has seen its eligibility for these programmes threatened by recent Foundation budget cuts, which would remove the capital matching funds needed to qualify. A more far-sighted administrative approach would insist on Provincial and Heritage Foundation officials consulting with federal Employment and Immigration officers to ensure that all of the Island's museums benefit as much as possible from these grants, and apply them to the accomplishment of their highest priority goals.

The establishment in 1982 of the new post of federal Economic coordinator for Prince Edward Island under the Minister of State for Economic and Regional Development might be a step towards facilitating such consultation and planning, especially as the first task of this officer is to be an evaluation and review of all federal programmes now offered to the Island. If the Director of Cultural Affairs ensures that the Province includes an emphasis on the value of museums and heritage sites in such considerations, he may offset any adverse effects of the 1982 conversion of the former Department of Regional Economic Expansion into the Department of Regional Industrial Expansion -- which would appear to exclude strictly non-industrial projects like museums. Like employment programmes, DREE funds played an important role in the construction of what are now the Foundation's sites, and it may well be vital to any new development to ensure that access to this type of capital funding is kept open.

Finally, it may be added that both Agriculture Canada and the Geological Survey of Canada in Energy, Mines and Resources have collections that would appear to include Island specimens. The Agriculture Canada experimental station on the Island had assembled some collections earlier in the century, but it would appear that those and more recently gathered specimens have been shipped to Ottawa headquarters for storage. The Geological Survey was charged, by virtue of the terms of Confederation of the Island to Canada in 1873, with responsibility for a complete geological inventory of the Province, and again it would appear that collections are to be found in Ottawa which might well be instrumental to any provincial museum with a mandate in natural science.

That, aside from such minor notes as the Department of National Defence cooperation with the Town of Summerside in displaying an Argus aircraft, accounts for the federal presence in the life of museums on the Island. It is obvious that federal participation is a crucial factor, and that consultation with the relevant federal officers will remain an essential step in any future provincial developments.

3.1.4.2
Provincial Agencies

As long as the only major collecting and exhibiting institiution was the Confederation Centre, it was hardly necessary to legislate which Provincial government department should be responsible for museums and heritage. But the three Centennials in 1964, 1967 and 1973 have left behind a growing number of sites and museums, including the Heritage Foundation of 1970, so that in the past decade this issue has become one of some significance. Initially the Heritage Foundation reported to the Department responsible for Tourism, which also looked after Provincial Parks, and established the sites at Green Park, Orwell Corner and Basin Head.

Following on the MacBeath Report of 1976, the decision was made to centralize all heritage responsibilities in the Foundation, to give care of the sites to the Foundation in 1978, and to have the Foundation report through a Minister who would be named as responsible for such affairs. In practice this Minister was for several years the Premier himself, which at least conveyed prestige, even if it meant that effectively little time and no staff development was given to museums. One positive result of this decision was the clear assertion that museums and heritage were not to be considered strictly from the viewpoint of tourism -- in itself an important assertion of the principle that heritage concerns the people of the Island and not just as a tourist attraction. Even if one of the implications of this decision in recent years has been the neglect of the tourist potential of the sites, there can be no question that this assertion of the value of Island heritage to Islanders themselves is a matter of principle that may be taken as a fundamental assumption in any discussion of where or how responsibility for museums should be subsumed in the Provincial government.

In the past two years the recently consolidated Department of Community Affairs has assumed this responsibility, created a one-person Division of Cultural Affairs, and initiated a Cultural Policy Review, the report of which is expected shortly. Given this remarkable progress, it would appear perilous to consider yet again where museums and heritage concerns should be localized in government; yet there remain claimants for Tourism, and others who praise the Nova Scotia practice of centering museums in the Department of Education. Thus all three departments may be considered in this review.

3.1.4.2.1 Department of Community and Cultural Affairs

The Department of Community and Cultural Affairs has been most effective in discharging its responsibility for museums and cultural affairs in general since its inception in this role in 1980. This was a step forward from the previous arrangement, in which cultural grants were administered by the Executive Council, with a consequent lack of on-going policy or attention to overall development. Thus any consideration of shifting responsibility for museums to another Department implies no criticism of Community Affairs, but rather a recognition that the field has matured under its guidance, and an examination of possibly greater gains to be made by still further development in another jurisdiction.

Cultural Affairs Division

The grants budget of the Cultural Affairs Division rose by 6% from $1,346,000 in 1981-82 to $1,427,500 in 1982-83. Although this is less than the rate of inflation, especially in cultural activities where inflation has been even higher than in the rest of the economy, it nevertheless represents a serious commitment to improvement by the Department of Community Affairs, especially when $36,000 or 44% of the $81,500 increase went to new programmes being developed by the Division. If the population of the Province is taken to be 124,000, the Division's grants budget offers $11.51 per Islander in 1982-83, a creditable per capita commitment.

Even with the new programmes and the 6% increase in 1982-83, and even though the total grant to Confederation Centre was held constant over these two years at $832,000, nevertheless, the Centre's share of the Division's budget amounted to as much as 62% in 1981-82, and remained at 58% in 1982-83. This consists of $682,000 granted to the Centre's operating costs under the agreement with Ottawa by which Provincial grants are set at roughly 60% of the federal contribution, itself determined by a per capita formula; and $150,000 for capital costs, awarded under a similar 5/8--3/8 sharing agreement with Ottawa for renovations to the building over a ten-year period from 1977 to 1987. The contribution to operating costs had been increased by $62,000 in 1981 to allow the Centre to repay over a five-year period the property taxes which it had allowed to fall in arrears since 1976; amounts due (totalling $74,000 in 1982-83) are deducted from the operating grant and paid directly to the Department of Finance before the balance is given to the Centre itself.

It is evident that the Division's effectiveness is severely affected by the fact that about 60% of its grants budget is committed to one institution. The present opportunity to renegotiate the arrangement with Ottawa is therefore an important one, and must be made in the context of any movement determined toward meeting the needs for museum resources in the areas of history and science as well as art. The Centre's officials have suggested that this grant to their institution ought not to be considered as a part of the Province's general cultural budget, but as a separate item; but from the viewpoint of a responsible Provincial government, it is only correct to see it as funding directed to cultural ends, and therefore an allocation that should be considered as part of the Province's commitment to cultural support. This report recommends that the solution to this annual commitment of 60% of the budget is to begin an Endowment Fund, which can be built over many years until its earnings allow the Division to phase out its annual operating grants. The federal government may wish to participate in the establishment of such a fund.

Another 27% of the Cultural Affairs Division grants budget has been committed in the past two years to the Heritage Foundation, with the amount rising from $360,000 in 1981-82 to $391,000 in 1982-83. The fact that even these amounts represent shortfalls against the Foundation's requests has been discussed above; but with almost 60% of its budget already committed to the Centre, it may be seen as extremely difficult for the Division to approach closer to 30% in its grants to the Foundation.

The third major recipient of the Division's grants is the P.E.I. Council of the Arts, whose share was increased from $100,000 in 1981-82 (7% of the budget) to $115,000 in 1982-83 (8%). Other 1982-83 grants were $3,000 (down by 40%) to cover the operating costs of the Province's advisory Comité Acadien; $9,900 (up by 10%) for bursaries to Island artists; $40,000 maintained for the past two years to Island Community Theatre, Inc.; and a total of $37,000 for new programmes.

These new programmes may be taken as a sign of the direction that the Division wishes to take, even with its limited means. The largest single amount is $13,000 to begin a Provincial Art Bank, which distributes the work of Island artist to government buildings throughout the Island, and establishes the nucleus at an art collection that is being administered by the Holland College School of Visual Arts. It begins a collecting effort to parallel that of the Confederation Centre, but its concentration on Island artists confirms what we have noted above, that the national role of that institution has led to its comparative neglect of its responsibility to stimulate the development of Island artists through its acquisitions, exhibitions and extension programme. A Provincial Art Bank should be effective in compensating partially for that lack, and might at least allow Holland College, Eptek Centre or some other exhibiting institution (and the Confederation Centre itself) to make use of this Art Bank collection in future as a travelling display to introduce other provinces to the best of what Island artists have produced. As Memorial University's efforts on behalf of Newfoundland's artists have demonstrated, such promotional undertakings can stimulate national recognition, purchasing, and consequent qualitative development.

The other new programmes are a $10,000 fund for assistance to special events and festivals, $8,000 to aid the establishment and operation of regional arts councils, a $5,000 awards programme, and $1,000 as the Division's contribution toward placing works of art in senior citizen's housing, a programme supported by the P.E.I. Housing Corporation with its $12,000 contribution, also administered by Holland College School of Visual Arts.

Given its extremely limited resources that are not committed in advance. these new programmes represent a lively and imaginative expansion of the role of the Division in the cultural life of the Province, and a responsible application to certain glaring needs in the field of the visual arts especially. Yet the underlying problem of the concentration of its funds in pre-fixed programmes remains a key problem to be addressed in considering recommendations relevant to museums and heritage activities. The establishment of an Endowment Fund, even if it takes many years, is a long-range solution to free the Division's resources without doing damage to the Centre.

Aside from that general problem, it might also be noted that the Division should take over direct administration of the current programme of grants to community museums, the so-called "Small Museums Grants" of the Heritage Foundation. Little is gained by having this amount transferred to the Foundation's budget before dispersal to the community museums — in fact, much is risked, given the Foundation's own pressing needs. In general, experience in other provinces suggests that grants to museums are best administered by a cultural government agency that does not have the administration of its own sites or museums as a direct responsibility. At the same time, it might be hoped that assigning this programme directly to the Division would result in a larger budget for this purpose. The development of a provincial museums organization would provide an ideal vehicle (parallel to the P.E.I. Council of the Arts) for effecting the distribution of the grants.

Environmental Information Office

From 1976 to 1979 the former Department of the Environment produced five booklets on the natural environment of Prince Edward Island, linking each theme to the history of human uses, in an effort to encourage a 'positive' awareness of issues linked to pollution. About 10,000 copies of the first, entitled **Wildlife and the Island**, and some 5,000 copies of the other four, **Patterns of the Pond, Tracks in the Snow, Island Woodland Plants** and **Our Land and Water**, have been distributed through Island schools, Information Services, and bookstores. Despite a complete absence of publicity, and a freeze on further production since 1979, demand for these attractive little booklets continues strong, and 1,500 of each are currently being reprinted.

In addition, The P.E.I. Environeer periodical appeared originally in 1973, first as a quarterly, and now continues due to budget cutbacks as a semi-annual publication. Distributed free, its mailing list had risen to 4,200 before recent cutbacks forced its reduction to 2,500. A print run of 2,800 issues now limits the twice-annual magazine that conveys information about natural science topics on the Island to Islanders and others.

What is now the Environmental Information Office of Community Affairs has also produced and distributed three comic books on environmental subjects, and has planned four film-strips coordinated with Island curriculum guides on natural science. Although only one of these has been produced, with another nearing completion, demand from the schools continues unabated.

This publications and audio-visual programme may be taken as indicative of the degree of interest among schools, and among the general public, in natural science topics related to the Island. It would appear to indicate the case for a museum publications programme on this subject parallel to that of the Heritage Foundation in the field of Island history. If and when a provincial museum with a mandate for natural science is established, this publications programme might well be centred in it, especially if the museum is to work closely with the Department of Education.

Provincial Parks

One of the most attractive resources of Prince Edward Island is its system of 44 Provincial Parks, 15 of which offer camping facilities and are manned in the summer, while the other 29 simply provide access to a beach and a parking lot. Camping usage in 1981-82 totalled 36,548 camping days by 146,192 visitors at the fifteen equipped sites, while day-use visitors at all 44 parks amounted to 428,038.

A grand total of 574,230 users would appear to be a guarantee of continued priority for these important aspects of both tourist and community natural resources, but in fact the Provincial Parks administration has been reduced by budget cuts and attrition from a staff complement of seven to its present remarkably low level of two full-time workers, two part-time naturalists stationed at Brudenell and Cabot Parks, and summer staff to serve the campers. The latter two parks also have small display collections of stuffed specimens and pressed plants, which are used as part of their interpretation programmes.

Notwithstanding their current restrained conditions, the Provincial Parks are of interest to this study for more reasons than these very slight natural science collections. The popularity of their interpretation programmes, as in the P.E.I. National Park, confirms an abiding interest among Islanders and tourists alike, which a natural history museum could expect to address. School services have to date consisted mostly of Parks interpreters going to schools and utilizing woodlots and similar resources in the vicinity of the schools, but the Department of Education and Provincial Parks officials are now cooperating on a project designed to extend the success of the National Park's winter 'snowshoe' programme to Provincial Parks in the east and west ends of the Island, in order to make such activities more accessible to schools farther removed from the National Park.

Perhaps even more important, the Provincial Parks have provided an ongoing example of successful cooperation not only with its National counterpart, but also with private campgrounds and day-camp facilities. This is particularly relevant because two of the Heritage Foundation sites -- Green Park and Scales Pond -- are actually located in Provincial Parks, while Orwell Corner is almost adjacent to another, Sir Andrew Macphail Park, which could be united with it by some adroit acquisitions of private property, lying between the two. Further, the Provincial Parks may be able to assist Basin Head by developing beach facilities and a dune protection system adjacent to the Fisheries Museum, in order to relieve the pressing problem of other usage by area swimmers, picnickers and party-goers there.

All these links would suggest that a programme of museum development that emphasizes decentralization would do well both to imitate the successful collaboration that has been achieved in the area of parks between federal, provincial and private operators, and to incorporate Parks facilities and development as an important aspect of the Province's natural heritage resources. Not only should human history sites be developed as an integral part of the Parks where possible (as Green Park has been and Scales Pond or Orwell Corner could be), but natural science interpretation should be de-centralized to these Park sites as much as possible. It would be fiscal folly, and poor use of existing resources, to attempt to recreate museum displays of natural environments that are available in these parks. On the contrary, the role of the museum should be to preserve systematic collections of representative specimens, and in its displays and programmes to use these specimens to encourage visitors to go out to these parks to discover the living evidence of the natural science themes of the didactic displays. At the same time, more interpretative displays could be mounted in the parks to respond to such a stimulus from a provincial museum that featured the parks in its exhibitions. The visitor would thus discover a reinforcement of the ecological message at either point, and perceive the museum as a preserver and interpreter of the living reality that is to be enjoyed in the Parks.

3.1.4.2.2 Department of Tourism Industry and Energy

Historically the provincial government department responsible for tourism has been closely associated with museums and heritage sites. What are now the three Heritage Foundation sites at Green Park, Basin Head and Orwell Corner were largely developed under Tourism, at a time when the Foundation itself reported through that department, which also had responsibility for provincial parks. Many feel that at least the marketing problems of the Heritage Foundation sites would have been resolved if the sites had remained under Tourism. And there would appear to be substance to this point of view on Prince Edward Island, Tourism is a professionally conducted, thoroughly sophisticated division of the government, as its publications, reports and marketing ventures attest.

Expenditures by tourists on the Island have risen from $36 million in 1979 to $43 million in 1980, and again to $66 million in 1981, an increase far in advance of inflation, making tourism the second or third most important Island business. Visitors to the Island have increased from 566,365 in 1979 to 619,924 in 1980, and again to 643,319 in 1981. Even if these figures represent a slowing in the rate of increase, they are healthy in comparison to the tourism pattern elsewhere, and to other industries.

The respect in which Island tourism does resemble North American patterns is in the source of visitors. Those from within a 600-mile radius (New England and the Atlantic provinces) have increased, while those from further away, 600 to 1,200 miles, have declined. As travellers take fewer long car trips, bus tours to the Island have grown steadily, rising by 3.6% in 1981 alone to 39,626 passengers. Similarly, package tours are more important, increasing by 5% in 1981, and the Department's current marketing strategy is focussed on travellers from the other Atlantic provinces, and on senior citizens' groups.

Another growing market sector is the convention circuit, with delegates increasing from about 12,000 attending 99 meetings in 1979 to 22,520 at 129 meetings (a 30% increase) in 1980. Over 10,000 hotel night bookings were credited to convention attendance last year, and the Department anticipates that opening - the new Convention Centre in Charlottetown will substantially increase these figures once again. Department officials also point out that the Convention Centre provides a marketing reason for the location of any provincial museum of man and nature in or close to the capital.

Another statistic from the Department further reinforces an argument for a Charlottetown area location for any new facilities. A 1979 tourism study showed that 91% of visitors travelled in the area between Summerside and Charlottetown, and 85% entered Charlottetown itself, but only 44% entered

Summerside. If we compare these visitor distribution patterns with the demographics of the Island population, those figures alike would point to a location in Charlottetown or just to the west of it for any new museum facility.

The 1979 study also revealed that no fewer than 56,464 or 30.7% of parties visiting the Island had attended a museum, historical and/or cultural building during their stay. This was the fifth most important activity in which tourists participated — ranking after sightseeing, camping and going to the beach, but narrowly ahead of swimming(!) and visiting the National Park, well ahead of such pursuits as shopping, picnicking and visiting the provincial parks, and far outdistancing such comparatively minor interests as golfing or attending live theatre. Visiting museums, historical and/or cultural buildings was in fact the leading 'ticket-buying' activity. This accords with national surveys not only of tourists but of Canadians generally, which indicate museum and gallery attendance substantially outbidding sports attractions as recreation interests for participating Canadians.

Unfortunately the importance of museums to tourism, and vice versa, is not at all reflected in the working relationship between the Tourism Department and the public sector museums, especially the Heritage Foundation. Even when the Department has attempted to target the genealogical market, and has urged the Foundation to open its genealogical facilities in hours better suited to the growing number of tourists interested in this subject, the Foundation has spurned the Department's approach as 'too commercial'. When the Department at length persuaded the Foundation to send a representative to an Atlantic area marketplace, the Foundation sent professional staff (a registrar and a curator) who were entirely unsuited to the selling job required in such a setting. Although the Department put 18 summer students to work on tourism projects under the province's Youth Development Programme in 1982, the Foundation did not even apply. Of course the Foundation's insistence on charging rates as low as $1 for most of its sites, when even the cheapest commercial attractions are $2.25 has rendered impossible any cooperation with the private sector or with those sections of the Department that serve the private sector so well.

This is most regrettable, because many of the services the Department has to offer would be of real value to the museums and heritage sites, especially those of the Foundation. The Department's publications are among the most important advertising vehicles at the disposal of museums, all the moreso because they are largely bilingual. The Department's emphasis on bus tours and on senior citizens' groups accords entirely with the marketing direction needed by the Foundation and other museums on the Island. And the Department's particiaption in marketplaces and in bringing familiarization tours to the Island should be enthusiastically greeted and utilized by museums, and especially by the Foundation, which should be insisting on its share of package tours. It is of the utmost importance that the Foundation bury its real or supposed grievances with the Department, advance its tourist season prices to be comparable with the private sector, and begin to cooperate in every way possible with the highly professional promotional activity of the Department of Tourism.

Beyond that very necessary change, however, it cannot be claimed that there are sufficient grounds for transferring the actual administration of museums or historic sites to tourism. The philosophical principle enunciated in moving the three sites from Tourism to the Foundation, and in freeing the Foundation from reporting through that Department, remain sound: heritage preservation and interpretation must be administered as something closer to the home and hearts of the people of Prince Edward Island than Tourism. Further, there are considerations of the museum profession itself, and concerns for grants eligibility at the federal level, whereby institutions must at least be constituted to serve primarily their own communities rather than the tourist population if they are to be eligible for financial assistance. The independence of the Foundation sites and the community museums from Tourism should be preserved -- but in order that the public attractions and the Department may begin to work together far more effectively, to their mutual benefit.

3.1.4.2.3 Department of Education

The Department that does have both philosophical and administrative arguments for relocating responsibility for museums and heritage resources is that of Education. Libraries and Archives are already administered under this Department, and it can be argued that perception of museums as community educational resources (in contrast to tourist attractions) would be enhanced if responsibility for them were also placed under this Department. The Department has a comparatively large budget, and the experience of Nova Scotia, which administers its museum programme under its Department of Education is often cited.

On the other hand, the New Brunswick Museum used to report through that province's Education Department, and was perennially the 'poor sister' of a Department taxed with many politically potent claimants for its funds. Only after New Brunswick created a separate Ministry of Historic Resources Administration did great leaps forward like King's Landing, the Village Acadien, or the Musée de l'Université de Moncton become possible. George MacBeath, Deputy Minister of that Department, recommended a similar solution for Prince Edward Island in his report of 1976.

What in fact makes Nova Scotia such an appealing model for some is not so much that museum policy is administered under the Department of Education as that the officer in charge of museums (Mr. Lynton Martin) is also in charge of libraries, educational television, audio-visual programming and other functions, and reports directly from his office in the Nova Scotia Museum to a Deputy Minister, not through some sub-departments. What Nova Scotia and New Brunswick have in common is a system that places budget control and decision-making at Deputy Ministerial level, or next to it.

At present Island museums also may claim such status, as the Director of the Cultural Affairs Division reports to the Deputy Minister of Community and Cultural Affairs, often directly to the Minister himself. Under Education, museums might be accorded a status comparable with libraries, reporting to the Deputy Minister, but it is equally possible that they would be treated as the Archives have in recent years, merely as a unit reporting through the Provincial Librarian. Personalities aside, such secondary reporting arrangements inevitably mean loss of control of budget recommendations, as figures must be reconsidered before final submission, or access to funds must be determined before lower-level institutions even know of them. About 80% of the costs of the Department of Education are fixed, so that there is a real danger of programmes being cut when budgets must be reduced.

There is a further problem with the Nova Scotia solution which Prince Edward Island would do well to avoid. Museums in that province are administered in complete independence of the visual arts and art galleries, as well as other cultural affairs, which are the responsibility of another department. Currently, the Island enjoys the opposite situation, with all cultural affairs centralized under one Division. The separation in Nova Scotia has meant a comparatively impoverished development for the Art Gallery of Nova Scotia in Halifax, and the fostering of few other public galleries in the entire province. While this has worked to the advantage of history museums, in contrast to the problem with the Confederation Centre on the Island, and indeed in contrast to the pattern in many other provinces, where art gallery development has generally outstripped that of history or science museums, there would seem to be little reason for Prince Edward Island to dissolve the unity of Cultural Affairs and separate history or science museums from art institutions, particularly when we consider the possibility of the Confederation Centre adding history to its exhibiting themes, or the Eptek Centre, which has featured many art exhibitions but remains part of the Heritage Foundation and also offers programmes on history.

Still another consideration is the role that the University of Prince Edward Island is to play in museum development. If indeed the University is to continue its present interest and activities (as reviewed below), there would again appear to be an argument toward relocating responsibility for museums in the Department of Education. This would foster the public perception of museums as educational resources for the community (like libraries), at the same time as it helped the University to be perceived as an institution with resources of value to the community's other public institutions. Even though universities in other parts of Canada have actually been decreasing their museum and collecting activities in the face of budget cuts, there appears to be good argument for UPEI to develop in this direction, and certainly there are important functions that the University can best perform for any future provincial museum.

In summary, therefore, three conditions for any decision to relocate museums within the Provincial government are these:

--museums should not be separated from cultural affairs in general, and from visual arts in particular;

—budgeting and reporting for museum administration should not be subordinated to institutions with other priorities;

--the department responsible should be in contact with the other institutions concerned with museum development.

If we consider the locus of museum responsibilities in other Provinces, we find in general a growing tendency to shift the mandate away from tourism toward departments charged with recreation or culture as such. This reinforces the Island government's decision in the late 1970s, that heritage is a concern for Islanders, and should not therefore be centred in Tourism. To proceed further to a more positive solution, only New Brunswick has created a department just for heritage resources — although admittedly with admirable results. Quèbec has a separate Ministry for Culture, and Ontario has recently followed suit, reorganizing the 'Culture' section of its former Ministry of Culture and Recreation into the present Ministry of Citizenship and Culture. Saskatchewan has similarly been developing a department responsible for culture, after years in which museums were either under tourism or natural resources departments.

The options for Prince Edward Island would appear to be:

--leaving museums in the Cultural Affairs Division of the Department of Community and Cultural Affairs;

—creating a Ministry of Heritage Resources, following the New Brunswick model;

—creating a broader Ministry of Culture, to include museums;

—relocating museums in the existing Department of Education;

--turning responsibility for museums back to the department charged with tourism.

The latter option would be a step backward, rescinding the principle of the value to the community of the heritage, above and beyond its appeal to tourists, and may therefore be discounted. The creation of a new Ministry for Heritage Resources as in New Brunswick is seen as most improbable, given the scale of Island government and the inevitable duplication of bureaucracy such a step would entail. Almost the same may be said of a broader Ministry of Culture, particularly given that a single Division has to date been competent in handling the Province's responsibilities, and in developing an imaginative programme.

The live options would therefore appear to be relocating in the Education Department, or maintaining the status quo. The advantages cited above to relocation are real enough, but so are the issues and conditions. The recommendation must therefore be that any relocation must be of the entire Cultural Affairs Division, not just of museums, and that it must place the Division as such in the Department, not subordinate it to Libraries, or to some other institutional function. Indeed, the relocation might lead to a reconsideration of the organization of the Department of Education, perhaps with the establishment of a division responsible for public educational and cultural institutions other than schools, with that division comprising at least libraries, archives, and museums. This would create part of the equivalent of a Ministry of Culture as one wing of the existing Department of Education, and might thereby realize the advantages of the Nova Scotia system, while avoiding its faults, and at the same time serve all the functions performed by separate ministries of culture in other provinces. Only under such conditions would a transfer to the Department of Education be wise; without them, one might argue that the mandate could be left where it now is. The recent change in name of the Department of Community Affairs to the Department of Community and Cultural Affairs would appear to confirm the choice of the latter option.

Provincial Archives

The Provincial Archives, as mentioned above, formerly reported directly to the Minister, but now is subordinated under Libraries. This shows a limited comprehension of the specific function of Archives, which are quite different from libraries and actually more akin to museums. Again, a reorganization that would put Archives on an equal and correlated footing with museums, libraries and other public educational or cultural institutions would advantage the Provincial Archivist as well as museum and heritage site administrators.

It has also been argued above that there can and must be only one Provincial Archives, and that therefore all provincial and quasi-provincial instititutions, including those with collecting mandates such as the Heritage Foundation, must make all of their archival holdings available to the Provincial Archives. An agreement to this effect between the Foundation and the Archives has already been signed, but appears to have been only partially honoured, particularly as some materials have logically had to be kept by the Foundation for its genealogical services.

This again is a function that should be transferred to the Archives. Genealogy is best practised within an archival resource, and in most Provinces is centred in the Archives. At present the Foundation retains master card files and other resources, but directs researchers as needed to the Archives. Given the intense popularity of this pursuit on the Island, and the growing demand for more availability and longer hours for research and inquiries, it is imperative that the Archives be provided with the space and staff resources to discharge this function effectively. Since the Archives is currently moving into new quarters, adequate space should be made available in the new location, so that this evidently needed rationalization of genealogy into the Archives can proceed.

A far less clearly related function that has been assigned to the Archives is that of archaeology, or more precisely administration of the Archaeological Investigations Act. There appears to be no particular reason for this, other than the personal interest of the Provincial Archivist, to whom the limited progress to date on archaeological licensing and monitoring must be credited. It has been noted above, in the section on Lennox Island and the role of native culture in museum development, that archaeological artifacts from the Island, though reasonably plentiful to date, are very little in evidence in the Province's public museums and historic sites. The fact that the Archives collects and displays two-dimensional material may have contributed to obscuring this neglect in additon to the very limited mandate the Archives holds for archaeology. It has no repository, let alone display, functions.

This is the more deplorable in that archaeological research undoubtedly holds the potential for considerably enriching the heritage collections of the Island. The first systematic inventory of Island archaeological resources was made by Richard Pearson for National Museums in 1961-62; aside from some work for the Geological Survey of Canada by W.J. Wintemberg in the early 1900s, and a brief project by Professor James Tuck of Newfoundland's Memorial University, the Pearson survey until recently formed the basis for most of our knowledge of some 25 recorded sites on the Island, 80% of which are on the coast and therefore threatened with erosion. Although all of these sites have been entered into the National Site Inventory system of the National Museum of Man, it is important to note that the Province has no site recording system of its own.

The Archaeological Investigations Act provides for licensing of digs by the Archivist, but neither requires archaeological impact surveys before commercial or other development (as such Acts in other Provinces often do), nor establishes any agency to whom any artifacts discovered should be offered. A long-range survey of the urgent problem of coastal erosion of sites in all three Maritime provinces has been undertaken by the Council of Maritime Premiers Committee on Archaeological Cooperation, on which the Provincial Archivist represents the Island. But the Anthropology Department of the University of Prince Edward Island is the only public institution in the Province to which archaeological artifacts can even be referred for an opinion let alone collected, systematically investigated and interpreted to the public.

Aside from the coastal survey, actual digs have been conducted in recent years only by the National Museum of Man, which recovered as many as 3,000 artifacts from one site alone at South Lake near Basin Head and has offered to make its finds available to a responsible Provincial institution; and by Parks Canada, which has confirmed that it too is in principle ready to make its finds available to a capable Provincial facility. Several private collections are also accessible under similar conditions. The Public Archives has discharged its narrow mandate on archaeology effectively to date, but it clearly cannot be expected to undertake an expansion of this role, either to protect sites under strengthened legislation, to act as a repository for the potentially large volume of three-dimensional artifacts in question, or still further to research, preserve, exhibit and interpret them. These are the functions of a provincial museum agency, and responsibility for them must therefore be included in our recommendations.

Curriculum Development Consultants

The spectacular results achieved in developing a nationally renowned programme in natural science interpretation by collaboration between the interpreters at P.E.I. National Park and the Province's Curriculum Development Consultant for Science have already been observed. The success of that Programme demonstrates that the Department of Education can play a dynamic role in stimulating schools to make full use of museums or museum-like facilities such as the National Park.

The Curriculum Consultant's present initiative to extend the winter snowshoe programme to two Provincial Parks further underlines the potential for cooperation between a provincial museum responsible for natural science and the Department of Education in delivering such museum's resources to school tour groups all over the Island. A de-centralized museum service utilizing display points in the Parks for natural science interpretation in situ could integrate bussed visits to a central museum with field trips to Provincial Parks adjacent to the schools, and make both maximally relevant to the curriculum.

Cooperation between Confederation Centre and the art curriculum coordinator has also achieved concrete results, in the form of distribution of selections from the annual Island Images exhibition to Island schools, where they are seen by an estimated 5,000 sutdents, and in the form of an "Art to Schools" programme that hangs pieces from a collection of about 200 works of art maintained by the Friends of Confederation Centre with an annual purchase budget of about $5,000. A manual on the use of the Friends' collection, written by two former teachers, is about to be printed by the Province for all schools, subsidized by a further $6,000 contribution from the Friends.

This liaison in the visual arts is not as effective as it could be, in the judgement of both Confederation Centre officers and the Curriculum Development Consultant for Art. The Consultant finds only a few Centre exhibitions relevant to his curriculum, seldom knows about them sufficiently in advance to alert teachers through his memoranda, and has no command of budget to bring schools to the Centre or other art exhibitions. He does have a budget for transporting works of art to the schools, but the Centre's Extension Services seldom utilizes his availability , undoubtedly for reasons of security and environmental protection of the works en route to and from the schools. However, the Centre's Extension Services could heighten the impact of its circulation of exhibitions to schools by informing the consultant in advance of its activities, and responding to his suggestions.

Yet, at least in the visual arts, some services are getting to the students! In the field of history, not only is there nothing to compare with the exemplary Winter in the Parks programme in the natural sciences, there is virtually no effective collaboration to speak of. The Province's Curriculum Development Consultant in Social Studies is as interested as the other two officers, and indeed worked on a proposal for developing school use of Foundation sites with the former director of Green Park before he left the Province and was not replaced. Beyond that, the Foundation has not produced so much as a mimeographed school kit to even one of its sites, let alone the kind of professional educational materials that school teachers have a right to expect of their Province's historic sites and museums. The Foundation's reduced season at its sites has heavily cut into what school tour use was occurring. Yet at the same time, neither distances nor winter weather deterred teachers from taking full advantage of the National Parks programme.

The hunger of the Province's school teachers for cooperation between the Department of Education and the Heritage Foundation especially is obvious when the teachers themselves are consulted. Their common complaint is that the Foundation sites are closed when they need them, especially in the fall when bus budgets are still healthy. "Pioneer communities" constitutes a curriculum theme in Grade 4, ideally suited to a visit to Orwell Corner in fall or spring, if that site were sufficiently open to allow bookings; the "Local History" focus in Grades 6 and 12 would provide similar rationale for visits to a great many museums and sites throughout the Island. Beaconsfield is considered by the Curriculum Development Consultant as an outstanding potential resource for school tour use if it were developed, as suggested here, into an historic home.

Priority should be given by the Heritage Foundation in the immediate future to the production of educational kits for schools, produced in cooperation with the Curriculum Development Coordinator, and followed up with a programme of heritage interpretation to school groups that will meet the needs of history and social studies teachers as imaginatively as the P.E.I. National Park programme has met those of natural science teachers. The teachers' enthusiastic use of the National Park programme confirms that such a professional approach, utilizing the full resources of the Department of Education, will convince Principals and school boards of the necessity to allocate funds for buses to make the trips needed. Without such cooperation, without lengthening the season to accommodate schools, and without the necessary teachers' guides and educational kits, the school children of Prince Edward Island are being short-changed on the vital subject of understanding their own heritage.

3.1.4.3 Post-Secondary Educational Institutions

Until recently, museums and heritage sites on the Island have been developed without input or even concern from Island post-secondary educational institutions. This neglect has been to the detriment of both. For on the one hand, the museums and sites have been largely deprived of the knowledge, resources, research facilities, and the spirit of independent academic inquiry that characterizes the university, not to speak of attendance from student groups and the possible voluntary or student assistance that might be made available. On the other hand, the University and College have failed to take full advantage of the resources available in the museums and sites; they have not studied their collections, nor contributed to their interpretation programmes, nor initiated projects that might have met the research or development needs of both university or college departments and museums or sites.

3.1.4.3.1 **University of Prince Edward Island**

Fortunately, this now appears likely to change, at least at the University. Earlier attempts to initiate a University art gallery failed due to budget limitations and the availability of the Confederation Centre in Charlottetown (admittedly somewhat limited by the absence of a bus service and the distance between the Centre and the campus). Until recently the most that the University had to offer to a museum worker was the not inconsiderable resources of its library, especially some important special collections that are archival in character. But four current initiatives must be considered as constituting together a significant entry of the University into museum-related activities: the biological collections, the arboretum, the planetarium, and the Island Studies Committee.

These developments come at a time when many universities in Canada are seriously reconsidering their obligations to museum collections, if not cutting them out altogether. McGill University has long since had to curtail public development of its former Redpath Museum science collections, while its McCord Museum (with Canadian history collections) has been reconstituted as an independent public entity. The University of British Columbia is struggling to find a solution for its splendid Museum of Anthropology, which is similarly being established as an independent institution as far as possible.

Historically, however, universities have been of great importance to museum development in Canada, the most obvious example being the Royal Ontario Museum, through cross-appointments and many other means. Although many other campuses in Canada may have reasons to want to put their collections 'on hold' at the moment, there are good reasons for the University of Prince Edward Island to be developing these four new initiatives, and possibly to venture still further in museum activities. For one thing, systematic natural science collections of Island specimens have never been assembled, and are needed for study purposes by the University as much as for museum objectives. This extends even to the provision of certain institutions otherwise not available on the Island, such as the Planetarium or the Arboretum now being planted. For another, the University has access to federal funding that may be instrumental in the development of a museum, and could through its Board and Chancellor contribute powerfully to private fund-raising efforts if these were needed. The University should and must contribute to the growing 'discovery' of Island history and culture, and could benefit greatly by integrating its projects in this discipline with the undertakings of a museum.

These few areas in which the University has recently shown initiative may also contribute to changing the image (and reality) of the University in the community. Even more than most of our academic institutions, the University of Prince Edward Island has been (largely correctly in the past) perceived by its own neighbours and fellow citizens as not much interested in the fate or issues of the community that sustains it. Thus these initiatives are not only a welcome contribution to the Island's museum field, but also a signal of a changing orientation of the University to study and interpret its own natural and social environment with greater interest and rapport.

The archival collections in the University library have already been mentioned. Certainly any formation of a provincial museum should take full cognizance of all such resources, and any material of display quality might be requested for the museum collection. In general, however, the value of centralizing archival collections in the Provincial Archives must be emphasized, and any provincial museum activities should not attempt to supplant or duplicate the existing Provincial Archives. Indeed, a museum facility could perform a valuable service by offering display space for both Provincial Archives and University archives.

The university's biological collections are more important for this study, if only because no other agency has undertaken the task. A separate study of natural science collections of Island specimens is being done concurrently with this Report, and should yield a more scientific estimate of their extent and limitations. However, it is safe to say that these University biology collections, limited as they are, constitute the only serious attempt at beginning systematic collection of Island specimens.

The importance of systematic collections -- that is, collections organized to represent as far as possible every species native to the area -- cannot be over-emphasized for a natural science museum. Reasonably complete systematic collections are indispensable for research as well as for interpretation and display programmes that claim authoritative character. Only with such a resource, at least as its goal, can a natural science museum be taken seriously.

The University's collection of bird and mammal specimens dates back to one of its parent institutions, Prince of Wales College, and is said to have begun there in the late nineteenth century. Still, only about 20% of the Island's birds are represented in the ornithology collection today, with not all specimens in exhibitable condition. The University has no taxidermy programme, and is capable of preparing only study skins, not stuffed specimens. As for ichthyology, just a beginning has been made. Entymology has been better served, as two professors of that subject have directed summer students in making a good start on a representative insect collection, mounting and cataloguing it scientifically. An herbarium has also been developed, currently representing perhaps close to 50% of the Province's vascular species, but admittedly with great gaps and lacking systematic organization. Algae are well represented, but other lower plant types such as lichens, ferns or mosses are not.

The collection is adequately housed for study purposes (but not display) in a former classroom, and is growing as summer student projects make possible, under the direction of the former chairman and other members of the University's Biology Department. But its inherent limitations must not be overlooked: there is no set budget for its development, the condition of many specimens is below museum quality, and there is no full-time staff or student programme for it. Indeed, the improvement of the collection to systematic character is probably attainable more readily through its expansion into a museum context than by continuing it as a departmental study collection only.

It should be added that the emphasis of the University's Biology Department on ecology, and its dedication to studies focussed on Island phenomena, offers a most valuable resource to any future museum development. Cross-appointments with the faculty to curatorial or at least advisory positions would be instrumental in developing any facility which would otherwise not be able to hire such qualified professional expertise. The attitude of several leading members of the Department is most cooperative toward such a goal, and the potential of a museum for research and systematic collecting in Biology related to the Island is most promising. The ecological emphasis provides a focus on man in relation to nature that should make such cross-appointment or consultation most useful in developing thematic displays.

Arboretum Planting has already begun on a significant addition to the natural science and aesthetic attractions of the University, the 48-acre UPEI Arboretum. Designed by Charlottetown landscape architect Karen Lips, this new facility in the area between the present gymnasium and the shopping plaza adjacent to the campus, along University Avenue, will include a park-like specimen arboretum, species test plots, a recreated Acadian forest ecosystem, a test windbreak, and entry areas from the campus.

Although ironically the P.E.I. National Park is also currently planning an Acadian forest ecosystem (and the two projects were conceived independently of each other), this project can provide the Island with its only complete Arboretum, allowing the possibility not only of a systematic collection of living Island tree specimens, but also for such historic interpretation possibilities as an ecosystem of the Island's Acadian era. The relevance of this unique facility to a provincial museum of science and history is evident, and designer Lips has commented that it would not be impossible to conceive a museum structure of low profile with a passive solar orientation being integrated into the area of pines to be located near University Avenue (Highway 1).

The addition of an Arboretum to the existing biological collections of the University provides another argument for considering the University's role in any museum development as an important one, and specifically for considering location of any future provincial museum in or adjacent to such a setting, that would at the same time provide a suitable scientific context, and an attractive public setting.

Planetarium

This setting is made all the more attractive and appropriate by a Planetarium, located next to where the Arboretum is to be. The geodesic dome was originally built early in 1981 for a private concern, but when that company decided not to proceed, the university undertook to operate the facility itself, using second-hand equipment acquired at a capital cost of $20,000.

The UPEI Planetarium opened its 60-seat theatre on July 1, 1981 (after only six months of preparation), and immediately became a popular success. Over the next eight months, changing its show every season, the Planetarium attracted 10,410 visitors, who paid an average $1.85 admission ($2.50 for adults, $1.50 for children, 20% reduction for tour groups). Most significantly, no fewer than 2,827 children -- 11% of all Island students -- attended Planetarium showings in school groups, paying $1 per student. The success of this school programme at a fee, notwithstanding the difficulties of transport through an especially harsh winter, indicates once again that when given professional programmes and an opportunity to visit during the school year, Island teachers will bring their classes to such a facility, and find a way to pay the fees that are charged.

The Planetaruim's operating expenses for its first year ran to $38,125, of which $24,442 was paid in wages and salaries to five student employees. The Director is Professor Earl Wonnacott, a cross-appointment from the University, where he is also a

Department Chairman and lectures. Revenues in the first 8-month season amounted to a most encouraging $19,259, so that the net operating cost to the University was only $18,866. A net cost of under 50% of the total operating expenses in the initial eight months of such an undertaking is reasonably auspicious. The budget for 1982-83 projects a revenue of $33,081, an operating cost of $41,651, and a resultant cost to the University of only $8,569. The budget for marketing is a mere $5,500, about half what it should be, given last year's attendance, and will probably have to be increased in future. Nevertheless, a confident projection of 18,995 visitors has been made, including twice the number of children on school tours.

Not only is the Planetarium exemplary in its programmes for school students, it is also instructive in its solution to the problem of season and hours for such attractions. It offers four shows daily, seven days per week during the tourist season, and again at Christmas, but remains open only for school groups in the off-season in order to save on operating costs. This is a creative response to the scheduling problem that suggests an approach that may work for more traditional museum programmes and heritage sites.

Museum location

The situation of this unique facility, like that of the Arboretum, at the University along with the biological collections points to the need to consider this site as a possible setting for a future provincial museum. Located along the road, such an institution could be well separated in public perception from the University itself. Demographically, a location on University Avenue would be almost ideal -- in the centre of the Island, just to the west of the largest city, on either side of heavily patronized shopping facilities, immediately adjacent to a high-use population (the University students and faculty), visible and accessible from the main east-west tourist highway which already draws about 90% of all Island visitors, with ample room for parking and expansion, it meets most of the conventional criteria for museum location. Further, such a site is not far from the Artifactory, so that displays and collections from that source would not have to travel far.

Interestingly enough, the 'old' gymnasium building adjoining the Planetarium may become available if a proposed new sports complex is approved for funding. The gym is an 8,255-sq. ft. structure, erected in 1950 in brick on concrete block foundations. It is of no great architectural merit in itself -- a decided advantage, since it could therefore be 'obliterated' by an addition that might more than double its size and provide a new facade presenting the museum to University Avenue, creating an identity quite separable from that of the University on that heavily-travelled road. The gymnasium section is structurally sound, heated from the University's steam plant, and includes a 5,580-

sq. ft. space with 20-ft. ceilings, which could be insulated and adapted to museum purposes, especially when the large translucent windows were blocked out. The present 10-ft. entrance to the gym could conceivably become the back of such a museum, where a 10-ft. shipping and receiving entrance could be built. Initial notions to install a science centre there have not been followed up because of the very high capital and operating costs involved, and because such a facility would not meet the priorities of the University or the Island.

Of course a detailed museum planning study would have to be made of all aspects of the option of renovating and adding to the gym building -- for which financial assistance could be requested from the Planning Grants of Museum Assistance Programmes of National Museums. It would be especially important to consider carefully the adviseability of renovating the gym section and building an addition, versus the alternative of building new. For purposes of this Report, however, we might suppose that a 10,000 sq. ft. addition to the existing 8,000 sq. ft. building would result in an 18,000 sq. ft. museum, of which one half would likely become display space -- 9,000 sq. ft., or six times the display space of Eptek Centre. The balance would be needed for support space of a modest but capable centre for a provincial museum system, especially if the museum were able to utilize the Artifactory nearby for storage and workshop functions. Indeed, an advantage of such an option would be maximizing the utility of the Artifactory, and overcoming its lack of appropriate display space.

If we estimate the cost of such a facility at the current average of $100 per sq. ft. for museum quality space, renovated or newly constructed, a capital cost of $1.8 to $2 million might be safely projected -- a large but not impossible amount to raise, especially if assistance can be obtained from the Department of Communications Special Programme for Cultural Initiatives, or some comparable federal programme. The operating costs of such a facility would not exceed those of the Heritage Foundation at present; and if Associate Museum status were gained, the cost to the Province would be substantially less.

The details of such a proposal remain to be resolved. But at this point it may be enough to note the outstanding attraction of a location that could incorproate existing biological collections, an arboretum and a planetarium, provide a central facility that would utilize the Artifactory, locate a public institution on a main public highway accessible year-round to all schools and immediately proximate to university students, in an adaptable building on an attractive lot with ample space for expansion and parking, at cost figures that do not consitute a vain dream, but are well within the bounds of practicality. This is a proposal worth examining more closely.

Island Studies

Still another potential contribution of the University to the museum field is the Island Studies Committee, sponsor of this Report. Under the chairmanship of the Director of Extension Services, it has to date been an informal body composed of administrators and professors in disciplines relevant to the proposed provincial museum. Aside from commissioning this study, the Committee has received assistance from the Cultural Affairs Division to sponsor a cultural festival, and has commissioned a more detailed study on natural science collections of Island specimens. The Committee is currently proposing development into an Island Studies Institute which could be active in research, extension and many special projects like its current Island Folk Festival.

The possible role of Island Studies in provincial museum development is intriguing. Not only could its professor members be cross-appointed where possible to provide the equivalent of research-curatorial expertise, or even more actively as full curatorial cross-appointments similar to that of Dr. Wonnacott at the Planetarium, but also the concept of Island Studies as a multi-disciplinary pursuit integrating human and natural sciences could provide a unique context in which to develop the interpretative programme and display plan of the museum. The natural science of the Island would then be presented in relation to its human uses, while human history would be seen in terms of the land and life resources it is ultimately rooted in. Such a broadly socio-ecological approach would be fitting to the unique environment of the Island, the Province with Canada's highest population density, where both urban crowding and unpopulated wilderness are minimal but where signs of human occupation are almost always visible in the landscape. Island Studies could well be the link through which the University contributes most to the proposed museum.

3.1.4.3.2 **Holland College**

The School of Visual Arts has been the primary agent in Holland College's part in the Island's exhibiting activities, both through its Gallery and now through its stewardship of the Art Bank and Art for Senior Citizen's Housing programmes initiated by the Cultural Affairs Division. As such, the College has had an important function, closer to the more established or traditional Island artists than the Great George Street Gallery, yet still serving artists who are not likely to be seen in the national context of the Confederation Centre.

There is, however, a more directly museological function that the College could assume, if it wished to take up museum training. The lack of any readily accessible training, even at the College level, is an impediment to museum development not only on Prince Edward Island but throughout the Atlantic provinces. At the very least, the College could be cooperating with the Heritage Foundation and the Confederation Centre to offer weekend seminars or similar short training sessions, which would be of interest to the many volunteers working in community museums as well as to present and aspiring staff members at the larger institutions. The formation of an Island Museums Association would provide a sponsor for seminars, and an assured means of communicating with all those interested in such courses. Ultimately, perhaps in relation to the parallel development of courses in tourism, Holland College could become an important source of trained museum technicians or interpreters for the entire Atlantic region, as several community colleges are becoming in Ontario. Graduates could find employment in the private sector of the attractions field, as well as in public museums.

This is worth exploring further, because the need for trained museum personnel in the Atlantic region is very much a need for technicians, interpreters and hands-on staff. The number of professionally qualified museum directors and curators on the Island is never likely to be large, and post-graduate university training for them may suitably be acquired elswhere. But the training of middle-level museum workers -- preparators, interpreters, technicians and the like -- can be appropriately done at the College level, and is a type of training needed throughout the Atlantic area. Holland College could begin with weekend seminars and gradually develop a specialization in this field.

3.1.4.4 Special interest groups

In addition to levels of government and educational institutions, there are a number of organizations and societies that normally surround and support museums. The various 'Friends' organizations have already been mentioned, but here we are speaking of organizations outside any particular institution. In general, these are not as well developed in Prince Edward Island as one might hope, but they will probably have a gradually growing influence on the course of museum development.

3.1.4.4.1 P.E.I. Council of the Arts

Although not a central subject of this report, the visual arts must be considered in terms of art exhibition activities and the public art gallery functions of Confederation Centre, Eptek Centre and others. The P.E.I. Council of the Arts parallels the Centre and the Heritage Foundation in utilizing and distributing funds granted to it by the Cultural Affairs Division, an amount increased by $15,000 to $115,000 in the present fiscal year.

Established in 1974 as a promotional agency for the arts on the Island, the Council is an 'arm's length' non-governmental organization which in 1980 was given responsibiltiy to administer the distribution of provincial grants to artists through an adjudication committee. In the current fiscal year these grants amount to $90,000, 78% of the Council's Provincial funding. In addition, the Council operates an Artists in the Schools programme, which in 1980-81 put no fewer than 35 professional practising artists into the regular school system to demonstrate the production of works of art to teachers and students alike. This programme cost $107,500 in that year, of which $95,500 or 89% came from federal sources.

In 1981 the Council published a report entitled To Whom it may Concern, with 19 broad recommendations for the development of arts promotional activities in the Province. Although not all of these recommendations have yet been acted on, it may be noted that the Provincial Art Bank, which already exists, was recommended in that report. The Council enjoys the confidence and support of both federal and provincial levels of government, and should continue to play an advisory role to the Province on any changes in the museum or gallery field that affect its objective, the promotion of the arts of Prince Edward Island.

This is particularly true if government policy is to continue its present emphasis on de-centralization. There appears to be some duplication of effort in the provision of art and artists to Island schools at the moment, with the Province's Curriculum Consultant for Art, the Friends of Confederation Centre, the Centre's Extension Department and the Council of the Arts all involved in this activity. This is one area where it would appear possible for the Cultural Affairs Division to encourage cooperation of the various interested parties in developing one professional, adequately funded service that would undertake to ensure that school students all over the Island are seeing works of art and watching artists at work in the context of a programme of school tours to public gallery exhibitions. Certainly the Confederation Centre with its professional facilities must be a key part of such a programme; but the Council and the Department of Education also have advantages in their programmes, which together with Centre facilities could be much more effective. For example, the Department might provide transport for artists and works of art; the Council might coordinate its Artists in the Schools programme with circulating art exhibitions; and the Centre and its Friends support group with their collection might plan the distribution of works to reinforce the methods and materials being demonstrated by Artists in the Schools. Further, the entire programme might be related to forthcoming exhibitions at Confederation Centre, so that teachers would see a school bus trip to the Centre as an extension of the programme that was already active in the schools. In any case, better results could probably be obtained from these various art to schools programme if this kind of cooperation in one joint programme were achieved.

3.1.4.4.2
Local historical societies

Given the high degree of interest in local history, especially as evidenced by the local histories on sale through the Heritage Foundation booklist, it is remarkable that there are not many local historical societies in Prince Edward Island, and even fewer flourishing, active groups. Acadian and Scottish groups are addressed to the history of these two ethnic groups, but community history organizations are rare. Aside from the groups connected with museum projects already described (such as the Tignish Historical Society), there appear to be only a few even in formal existence, such as the West River Historical Society or another at Souris, and only one in vigorous health, the Belfast Historical Society.

Founded in 1975, the Belfast Historical Society has had as many as 90 members, but has stabilized its membership so that by 1982 it stands at around 50, with an executive of about a dozen. The purposes of the Society are in general to promote and encourage an interest in the history of the area served by the Belfast Community Improvement Committee, which includes the former Selkirk Settlement of the early nineteenth century. One executive member credits the long-standing cohesiveness of the community, dating back to the days of the Selkirk settlers, for the existence of an on-going Society here. In fact, it is also the result of the organizing effort of a number of people, including Harry Baglole, now with the Cultural Affairs Division of Community Affairs and Island Studies at the University but then with the Heritage Foundation. The Society holds a successful annual series of lectures and meetings, sells mugs and plates with historic scenes as a fund-raising device, publishes a newsletter, and presents awards to both adults and children whose projects have contributed to the awareness of local history. Although they have no formal volunteer role, members are also supportive of and interested in the nearby Heritage Foundation site, Orwell Corner.

The fact that there are few such societies may be seen as a lack of organizing input by the Foundation, similar to what Baglole has done at Belfast. In many parts of Canada, historical societies have been continued from groups formed initially to write local histories. If the Foundation had taken the organization of such societies as part of its role, one might expect that they could have been generated by the large number of research groups who have produced local histories, working with Foundation assistance, but who have been allowed to disperse after publication. Indeed, a 1977 proposal to the Foundation by Baglole called on the Foundation to take such an active role, but does not appear to have been heeded. Even today, the Belfast Historical Society includes cooperation with the Heritage Foundation as one of its general purposes in its constitution, yet receives neither stimulation nor direction for this interest, although Orwell Corner is much in need of the volunteer help that such a Society could provide.

This neglect by the Foundation of the development of local historical societies may eventually be seen as one of its more regrettable lapses. For such societies are the backbone of interest and support for heritage activities, and their constant pressure creates the public concern necessary to encourage or sometimes to require governments to act, whether to preserve historic buildings and sites, to support community museums, or to assist the societies themselves. Such groups are also a prime source of donations, and of voluntary assistance for all museums.

A number of Islanders, including some Belfast Historical Society members, agreed that a provincial historical society association might be valuable, but most commented that it will have to await the further development of local historical groups. However, given the existence of several other such organizations supporting local museums, it would probably be best if the Belfast group and other historical societies joined the community museums association proposed above. Even if they did not develop museum projects of their own, they would be encouraged to support neighbouring sites or museums, and new historical societies might then receive the kind of encouragement and guidance needed to get well established. The recommendation is therefore for a Prince Edward Island Association of Museums and Historical Societies. Although it might sometime in the future be necessary to bifurcate into two organizations, for the present it would strengthen both groups to meet together.

3.1.4.4.3 Natural history societies

As noted in the historical account, the Prince Edward Island Natural History Society was the first organization to call for a provincial museum, from its foundation in 1889 to its first dissolution in the early years of this century. Reconstituted in 1969, the Society of 125 members today is just as enthusiastic. In its May-June 1982 newsletter, the Society executive stated:

> "Many of you will undoubtedly have heard the recent rumours and discussions circulating in the province regarding the proposal to establish a provincial museum of man and nature in Prince Edward Island. Such an institution would be of immense benefit. Not only would it promote more scientific investigation into the natural and cultural history of P.E.I., but it would have tremendous educational value for Islanders and tourists alike. The Natural History Society fully endorses the proposals to establish a provincial museum".

With that message, the newsletter urged members to write to the Minister of Community Affairs, even providing a clip-and-mail form, to demonstrate the continued public interest in the idea. Such a Society should evidently be closely connected with a museum of natural science as a volunteer and support group, especially in the effort to develop systematic collection of specimens, to which the members could directly contribute.

A related voluntary support group has recently been formed for the P.E.I. National Park, called Parks and People, primarily to provide a publications and sales arm for the National Park. Still another recently formed organization that might be expected to be supportive is the Island Nature Trust, formed to preserve fragile ecosystems now in private hands. Together with the wildlife preservation groups, this group of societies concerned with the natural environment could provide a healthy and strong source of community support for a museum with natural science in its collecting and exhibiting mandate. Since their memberships overlap, they could be adequately represented on the museum board by the Natural History Society president.

3.1.4.4.4 Tourist Industry Association of Prince Edward Island

When tourism is the second or third most important business in the Province, the private sector of museums in that business is obviously a major factor affecting the life of public museums and historic sites. In fact, privately-owned historic attractions are probably more noticeable on Prince Edward Island than in any other part of Canada aside from Niagara Falls and Victoria, B.C. About 20 of the establishments listed by Tourism under "History" or "Unique Attractions" in its provincial guide to Activities and attractions are privately-owned institutions that may be considered as museums, have the word "museum" in their name, or are to some extent indistinguishable from publicly-owned museums and sites to at least some of their visitors.

Several of these private ventures have collections of some importance in themselves. The Micmac Indian Village at Rocky Point, for instance, displays an important private collection of archaeological artifacts on long-term loan, which the owner has said could be made available to a public institution if there were one with adequate facilities. The P.E.I. Marine Aquarium is said to have assembled a reasonably representative collection of marine specimens from Gulf of St. Lawrence and Northumberland Strait waters. The Long River 'Old Mill Museum' offers an original 1820 mill building and outstanding wool carding machinery imported from Scotland at about that date; this latter is particularly notable because the owners wish to sell, and there is a danger not only that such invaluable artifacts as the machinery might leave the Island, but also that the mill buildings -- which could accommodate the restoration of the wheel, long since removed -- might be lost. Any further development of the Province's de-centralized heritage site system should certainly consider the option of a public role in the operation of this Old Mill site, since with a restored wheel it would provide an important historic experience that is not otherwise available among the publicly-owned sites on the Island.

But aside from particular sites or collections in private hands, the general question of cooperation with the private sector is one that public museums and heritage sites must address. The point has been made above that such cooperation must begin with a policy among the public museums to charge prices comparable to those of the private attractions during the tourist season, in order both to make their public sites more available to Islanders, because they will then be able to afford to extend their seasons at lower prices before and after the tourists come, and in order to avoid the appearance of 'unfair and subsidized competition'. Once the practice of under-charging, especially by the Heritage Foundation, is ended, it should be possible to begin building cooperative relationships with the private sector, through the Tourist Industry Association of P.E.I., and especially through its constituent Attractions Association.

Such cooperation should be especially effective in marketing ventures, particularly in reaching the growing bus tour public with package tours that mix private and public attractions. This is common elsewhere in North America, and there appears to be no reason why such collaboration should not result in substantial attendance increases at Heritage Foundation sites, and even at community museums. The private attractions will gain from association with the prestige of publicly-funded institutions, while the latter will gain from access to the private sector's market. The Province's Tourism officials stand ready to encourage such cooperation at tourist industry market places, through familiarization tours, and in many other ways. The increased revenues at the publicly funded sites, both from higher summer prices and large attendance generally, can be used to serve Islanders better all through the year.

3.2
Functional Analysis

Having reviewed at length not only the present state of museums and related institutions, but also their potential for change and for making a contribution to any new museum venture, we may now briefly summarize the present state of the museum system of the entire province according to museological function. These functions may be conveniently reviewed under three headings:
3.2.1 museum administration,
3.2.2 capital or assets, and
3.2.3 programmes.

3.2.1 Administration

In general, the administration of museums on the Island is not well developed. Even the Confederation Centre does not have an institutional planning and policy review procedure in place regarding the gallery, and the extent to which it does follow professional practices has little effect on the rest of the Island museum community because of the limited contact of the Centre with institutions primarily concerned with history. The Heritage Foundation has struggled with the admittedly difficult task of evolving an administrative system adequate to its far-flung sites, but with limited success, as the foregoing review indicates.

Yet it is possible to put administrative systems in place that will at least relieve the pressure on cultural institutions, and at best facilitate the achievement of the highest quality possible with given resources. The preservation and interpretation of the heritage presents special administrative problems, and although they may be thorny they are not impossible, and in many cases can be considerably helped by adequate administration.

3.2.1.1 Statements of Purpose

Many of the Island's museums have what amounts to a Statement of Purpose. However, very few of these Statements are systematic in specifying the core functions of museums, and almost none of the Statements are 'in use' — that is, being regularly reviewed and revised in order to reflect more accurately the concrete long-range objectives and priorities of the institution, or invoked as an evaluative measure on proposed or on-going activities.

The Statement of Purpose of any museum should focus on six clusters of verbs that convey the key museological functions:
(i) collecting or acquiring artifacts;
(ii) researching those artifacts;

(iii) registering and cataloguing artifacts;
(iv) preserving, conserving and restoring artifacts;
(v) displaying or exhibiting artifacts;
(vi) interpreting their significance to the public.

These six defining characteristics of any museum must be integrated in each individual Statement of Purpose concretely — in terms of the geographical or historical limits of the subject matter of the museum, but also in terms of the specific problems and opportunities presented by the site and its collections. Thus the Statement of Purpose of a Musée Belcourt should include reference to the preservation and uses permitted of the historic building in which it is located, while that of Basin Head should include both the preservation of fisheries-related artifacts and the interpretation of the contemporary fisheries through demonstrations and productive industry. The time frame, geographic scope, and the specific character of the museum's subject matter also need to be carefully articulated to ensure that they reflect the spirit and intent of the community that supports the museum, and its board. All six of the above functions should be addressed in such concrete terms. To make such statements 'useful,' they must be articulated not only concretely, but realistically. There is little use in a Statement of Purpose that claims the intent of the institution as restoring or conserving a colletion when the realization of such a purpose would require the services of professional conservators and a laboratory which neither the institution in question nor any other on the Island possesses. It is far better to express the intent concretely. For example, if we express the purpose of conservation as an intent to minimize damage and deterioration, and where ever possible to find opportunities to prolong the preservation of the artifacts, rather than as a bold but empty claim to preserve, conserve and restore our collections, our limited, sober statement can be employed as an evaluative measure: for instance, could we not minimize light damage to our documents and textiles by installing ultra-violet filters on this window or on that fluorescent light? Clearly, such an installation is an achievable concrete manifestation of our Statement of Purpose, when it is stated as relevantly as this, and it should not be difficult for any board to see the necessity to prioritize the comparatively few dollars needed to install the filters. But with a vague 'motherhood' purpose of conservation in general, which everyone knows to be unattainable, a board may understandably shrug its collective shoulders at the enormous difficulties, mutter about budget cuts, and fail to see the attainable priority of installing a filter on a particular window pane or fluorescent tube.

A review of Statements of Purpose by virtually all Island museums would be useful, to ensure that all six of the above functions are included with sufficient emphasis, and to attempt to spell out the subject matter and the attainable extent of these functions in concrete, relevant terms.

3.2.1.2 Policies

Given a relevant, meaningful Statement of Purpose, museums require a set of policies that make explicit the methods, extent and limitations of the practices that the museum will undertake in achieving its objectives. Such policies should embody the professional standards of the institution, and function both as a challenge and a corrective to staff and board members, and to the general public. At the very least, museums need a Collections Policy, a Conservation Policy, a Security Policy, a Research Policy, and a Communications (or Programme) Policy.

Very few of the Island's institutions have made such Policies explicit, and even fewer have attempted to utilize policy statements to regulate their own staff or board activities. The Heritage Foundation has from time to time attempted to establish such policies, and staff members do occasionally invoke 'policy' by way of criticism or justification for some actions; but the Foundation's Manual does not provide a coherent body of Policy statements, and the definition of policy appears to most staff members to depend on the latest directives from the board or the Executive Director, rather than established professional codes linked to the Foundation's purposes. Most other Island institutions are even more innocent of the central role of Policy statements.

Collections Policy

A Collections Policy is a particularly urgent need for almost all Island museums. Even where these have been attempted, they are generally not complete. A Collections Policy should first make clear the time frame, geographical limitations and subject matter of the museum's collections in more specific terms than the Statement of Purpose. Second, it must spell out the material nature and limitations of the collection: for example, will buildings be collected as well as moveable artifacts? Are there size limitations on the nature of artifacts to be collected, or are we to include ships or trucks as well as agricultural implements or industrial machinery? Is the collection to include two-dimensional and three-dimensional material, objects of all media (ceramic, paper, textile, glass, etc.), and in any condition, or is 'museum quality' or mint condition to be among our criteria for acceptance of rejection of a proferred artifact? Such a criterion in a museum policy statement can be a powerful tool to sanction a curator politely declining the dilapidated offerings of a well-intentioned would-be donor in the museum's community.

A third implication of a Collections Policy, and an important one for various Island museums, is the question of ownership. Under what conditions, if any, are loans to be accepted? A policy that excludes or severely restricts loans can again be most useful to invoke as a means of convincing an intended 'lender' to improve his or her disposition towards an outright gift. Ownership of its collections is a vital condition for the long-range health of any museum, and indeed for its short-range eligibility for certain National Museums grants, as well as for serious consideration for funding by government or foundations at any level.

Another issue that should be resolved in a Collections Policy statement on ownership is the question of conditional gifts or bequests. If the Policy disallows 'strings attached,' the board and its curator can be supported from the outset in their attempts to negotiate acquisitions without conditions that tie up the museum's resources -- for example, to perpetual exhibition of certain artifacts, to keeping a collection in its entirety, and the like.

Perhaps even more important for Island museums is the need to spell out methods and practices to be followed for de-acquisition of artifacts. Museums are regarded by the public as secure places to safeguard artifacts indefinitely, and any flagrant violation of such security of tenure does harm to the museum community in general, and to the future chances of the institution in particular to obtain gifts or bequests. Yet at the same time museums do need from time to time to correct mistakes made in the past --- often the not-so-recent past -- either because collections policies were not yet in place, or because they have changed. De-accessioning must be referred to boards for decision, must proceed slowly and deliberately, and with offers being made where relevant to other institutions which may be interested in artifacts that are duplicates or irrelevant to the institution wishing to divest itself of them. The de-accessioning section of a Collections Policy is a vital safeguard for any museum, and at present almost no Island museums have one. When museums don't have such a policy, the result is usually slow strangulation through accumulation of artifacts whose condition or nature is not useful, choking costly dead storage space, until the inevitable hemmorhage catapults the institution into unprofessional practices in disposing of its unwanted objects. This is the 'community attic' syndrome that must be avoided by means of a Collections Policy.

Conservation Policy

The museum's Conservation Policy should be linked to its Collections Policy. That is, the Collections Policy should be framed with an eye to what the institution can reasonably hope to preserve, and the Conservation Policy should then articulate what practices the museum will follow in preserving, conserving and restoring the collections it has. As with the Statement of Purpose, such a Policy should not be viewed as 'motherhood' or 'pie in the sky,' but as a conscious specification of precisely what the museum can and will do to achieve its realizable goals -- for instance, of minimizing damage through careful handling, or of minimizing the temperature and humidity fluctuations to which artifacts will be submitted.

Security Policy

A Security Policy is equally important, and again must be spelled out in terms of what is practicable for the institution in question. Rather than general statements about the desirability of ensuring the safety of the collection, for instance, it may be far better and more realistic to specify that the museum will rely primarily on its neighbouring community for external security, so that curator and board address the implication of engaging the attention of the museum's neighbours to keep an eye on the building, to understand the value and importance of the collections the need to be vigilant against vandalism, and so on. Such realistic policies are especially urgent in a province where so many of the sites are relatively isolated, but where attention must be focussed to ensure that all possible ways of protecting the collection against such threats as fire, vandalism, theft and the like have been taken.

Research Policy

A Research Policy may appear less urgent, but in fact is at the centre of any successful museum. Research is the hidden heart of any museum. A well-researched collection can be discerned in the quality of the displays, labels and interpretation programmes, as well as in the catalogue cards. Because there is never enough time, staff or resources for research, it is all the more important to spell out its centrality, and to ensure that programme activities as well as cataloguing efforts are backed up with the necessary research activity. Volunteers can be invaluable in research, but require a long-range programme and short-range attainable goals to which they can address their efforts. Similarly, the collection of an adequate library as a basis for research can only begin with the articulation of clear research objectives which make the donation or purchase of the necessary books a pressing priority for board and staff.

Programme Policy

Finally, a Communications or Programme Policy is vital to the living, growing activity of the museum in serving the public through its activities in interpretation of its collections. Volunteers or paid staff must understand what the fundamental goal of the museum's communications with the public is, and what are the professionally sanctioned methods of achieving that vital communication. Such a policy statement might range over such variables as graphics and signage, through promotional and publicity practices, to questions of costumes for interpreters, and the important issue of utilizing replicas or duplicates rather than original artifacts for demonstrations. But most important is that a Communications Policy should articulate clearly what in general the museum has to say, so that all concerned may determine whether indeed the institution as a whole or in any particular instance is clarifying or confusing that underlying statement.

Island museums could be greatly improved if the boards of each of them would review what the existing approaches to such policies are — not only on paper but also in actual practice. The boards should then tackle the arduous but rewarding task of attempting to articulate policies in each of these areas, always leaving their work open to further review and revision based on the evidence of attempting to apply these policies in practice. This should indeed be the vital activity of museum boards. It is a never-ending but continually growing process, which forces board and staff alike continually to review the institution's activities in the light of current professional standards.

3.2.1.3 Planning

Such a policy review should be part of an on-going planning process. Every museum should have a Master Plan that sets forth its objectives over the forthcoming period of the next two decades or so. Painting such a horizon of what the museum can become is an immensely beneficial exercise, for it allows board, staff and community participants to compare, contrast and perhaps reconcile dreams with what is attainable. Even more important, the process should ensure that priority attention is given to the true long-range interests of the museum, rather than simply responding to short-term opportunities or crises.

The lack of an established planning process in any of the Island's institutions is the cardinal administrative fault to be found with them. The Confederation Centre for instance, has largely been content to tackle one physical facilities problem after another, while long-range institutional planning issues such as the community's expectations of the Centre as a museum, have not been addressed. For its part, the Heritage Foundation has benefitted minimally from such opportunities for long-range planning as the Province's recent request for a five-year plan, which the Foundation met with a listing of functional goals constituting an updating of its operations manual.

Planning is not a document, but a process. A routine on-going planning procedure systematically reviewing objectives and performance, revising goals and evaluating achievements, is the process that is most needed in the Island's museums, especially in the Heritage Foundation and its constituent sites. Without such a process, any institution reverts to reacting to opportunity or crisis, and may find grasping an apparent opportunity just as problematic as making tough decisions in times of crisis. Far too late it is found that the opportunity grasped or the crisis decision forced has closed off options that the museum might otherwise have enjoyed. Even with good judgement and luck in making such decisions, the lack of planning process means that they cannot be evaluated in relation to the over-all direction of the institution, so that the crisis or opportunity can be seen in the context of long-range objectives and priorities. The example has been cited above of the Heritage

Foundation's decision to renovate a warehouse as the Artifactory, an opportunity grasped and good enough in itself, but not realizing all the possiblities that might have been addressed if the scope of the project could have been broadened to search for a retrofittable building that also offered display facilities, thereby realizing more of the Foundation's ultimate objectives. Reactions to crisis are unfortunately even more common at the Foundation, as rumoured and real reactions to budget cuts impact the fuctioning of the Foundation with little context of long-range planning and priority fulfillment.

The boards of all the institutions reviewed in this report should insist on one of their primary functions as their participation in an on-going planning and review process that continues addressing the development of their resources over a period of the next twenty years or so, and ensures that current decisions are made with reference to a master plan, and considered as part of this planning process.

Such a master plan for each institution should include the following seven elements:

1.
Collections Development Strategy

No Island museums at present have a plan for the long-range development of their collections, either qualitatively or quantitatively. The lack of such a long-range plan has been a serious problem for the Heritage Foundation in its presentation of the Artifactory, and of the collecting activities that preceded and now accompany it. A Collections Development Plan should set the parameters and a horizon for the growth of the collection, related to the known and likely sources of donations, probable acquistion budgets, and the goal of making collections as representative as possible. Attention should be paid to such sources as possible archaeological digs, 'repatriation' of collections now in Ottawa or elsewhere off the Island, and such vital factors as the present or future capacity of the institution to display, interpret, keep secure and conserve the artifacts in the collection. The Plan should establish quantitative and qualitative guidelines for development of the collection.

2.
Marketing Strategy

Island museums in general need both long-range and short-range marketing plans, which should incorporate Visitor Surveys as well as projections from the Island's tourism industry, school growth predictions, and the like. The Strategy should select and prioritize the means of marketing the museum or site, and determine where budget emphasis is to be placed over the planned period. Specific segments of the market should be identified as primary, secondary and tertiary for each museum or site.

3.
Programme Plan

Given the scope and limits of the present and projected collection, and the emphases selected in the marketing strategy, each museum or site needs to articulate its Programme Plan, which sets forth the content, direction and scope of its exhibitions, interpretation programme, demonstrations, public tours, and the like. An Exhibit Plan is certainly a central part of such a Programme Plan, but the less tangible aspects such as the purpose and character of tours, interpretation of the artifacts, public tours, signage and the like are all important in a comprehensive Programme Plan.

4.
Facilities Needs Analysis (Functional Programming)

Once it is clear what the scope and character of the collection is to be (from a Collections Development Strategy), and the Programme Plan has outlined the exhibits and activities to be developed with the collections in accord with a sound Marketing Strategy, it is necessary to analyze what facilities the museum has, and what consequently are its needs. This Facilities Needs Analysis, which might also be called the development of a Functional Programme, must be prioritized, so that the institution can embark on meeting its most pressing needs as soon as feasible. Virtually all Island museums and sites at present are in need of such an Analysis.

5.
Site and Architectural Plans

Only after the preceding steps should site plans and architectural sketches, even at the conceptual level, be undertaken. These plans will of course attempt to provide for as many of the needs in the Facilities Needs Analysis or Functional Programme as possible, with space and facilities adequate to the tasks outlined there.

6.
Institutional Development Strategy

Not only additional buildings and facilities will be needed to achieve the goals of the Collections Development and Programme Plans, or to serve the communities identified in the Marketing Strategy adequately. The Master Plan must also contain an Institutional Development Strategy, which reviews and recommends for all aspects of the institutions's life, from its Statement of Purpose, policies, board structure, staffing, and procedures to its daily operations, relations with government levels and other museums, and so on. The entire administrative aspect of the museum should be reviewed as part of such a strategy, to ensure that the organization and its policies will be adequate to the challenge put in the other sections of the Master Plan. A schedule should be included here, over many years if necessary, so that institutional growth is phased to meet the needs of the museum as it develops.

7. Financial Forecast

The Master Plan should end with a financial forecast linking together both capital and operating cost implications of the previous six sections of the Plan, ensuring as far as possible that a reasonably realistic outlook to the future is supported by an analysis of the probable future sources of funding. Obviously this will be more generalized the further from the present the forecast proceeds. But it is far better for a board, staff members and interested members of the community to understand that the achievement of certain objectives may well take 15 or even 20 years, but that given reasonable financial support from the sources identified, these goals can be achieved. Such a forecast provides a rational context within which shortfalls and budget cuts can be accommodated.

3.2.1.4 Evaluation

"How will we know when we get there? How will we know if we are getting close? How will we know if we are at least heading in the right direction?" It is crucial for institutions to establish in advance the criteria of relevant evaluation. Without such criteria, any policy is empty, any plan is blind.

Almost no significant evaluative activity is currently being conducted among Island museums and sites. The former manager at Green Park was keeping carefully detailed records of attendance, but even this raw quantitative information is neglected in many instances. To go further, to determine as far as possible, the quality of visitors' experience and their degree of satisfaction with that experience, is needed thoughout the Island's museum community. Some keep a visitors' comment book, many not even that. Visitor surveys and more sophisticated devices have been developed in the government's tourism section, so that it should not be difficult for the Island's museum community to co-operate with Tourism to implement ways of sharpening both the recording of quantitative attendance records in useful categories such as age, sex, origin and the like, but also to survey visitors to determine which programmes are successful, and which are not. Tour groups and school tours especially offer well-structured opportunities for such evaluation.

Of course museums must address other concerns besides those of attracting and pleasing visitors. But again, without criteria it is impossible to evaluate progress on such issues as collections growth (how large would be optimal?), conservation (how much is deteriorating how fast?), and the like. Criteria and procedures for the evaluation of all objectives should be explicitly stated in all policy documents and plans, and objective self-evaluation should become a routine activity for all public museums on the Island.

3.2.1.5
Organization

The organizational structure of museums on the Island is neither uniform nor entirely appropriate. The most striking example is the Heritage Foundation, where the board has no structural requirement to represent any of its constituent sites, and no established system by which their interests can be consistently represented on the board. Still less are related institutions like the University, or interest groups like the Natural History Society, represented. Even though the board has attempted to make itself as representative as possible, the fact that it is not required to seat any representatives of the sites themselves causes mistrust where it is by no means justified. Its policy of keeping its meetings secret from staff and public fosters even more suspicion about the board, when the occasional in camera session would surely be sufficient to guarantee security when discussing personnel or similar matters.

Staff structures in Island museums are similarly not uniform. No agreement has been reached -- or indeed sought -- on standardized job descriptions, and the organizational chart of each institution is a unique product of the pressures and potential around it. These are issues that should be addressed by a provincial museums association.

3.2.1.6
Management

Given its objectives, the management of the Confederation Centre gallery has been effective, and continues so under the new director today. At the Heritage Foundation, management has occasionally attempted some of the policy and planning measures described above, but due to the organizational problems noted earlier has not ensured the community support without which museums cannot function -- least of all on Prince Edward Island. This is not to say that this management has not had its brilliant successes -- on the contrary, its very achievements have caused the problems in many cases -- but it is to say that the over-all balance has been one of management skills inadequate to a complex, constantly growing, and ever more demanding task.

The management of cultural institutions is a sub-profession in itself, one that has developed rapidly in the past ten or fifteen years, and appears likely to continue changing. It should be recognized that cultural administrators require specialized training, both in management skills in general, and in applying them to the cultural milieu in particular. Seminars, training programmes and post-graduate university curricula are now available in various parts of Canada, and the provincial government and museum boards alike should become aware of such programmes, and support cultural adminstrators in efforts to upgrade themselves. Only through such support and development will skilled managers emerge who are equal to the demanding task of ultimately ensuring the preservation and interpretation of the Island's heritage.

3.2.1.7 Finances

There is never enough money. The outlook for private and public support in these economic times appears challeging, to say the least. Managing financial resources adroitly is all the more crucial to ensuring the health of the Province's museums and heritage sites.

In summarizing the financial structure of these institutions, it should again be stressed that Prince Edward Island as a whole is enjoying substantial per capita support from both federal and provincial levels of government for museum activities. The problem lies in the distribution of that governemnt funding, so much of which is necessarily directed to the Confederation Centre.

Private sources are not being adequately tapped. Private foundations have not been involved in Island museum endeavours to date, as they have in other provinces, with the important exception of the Confederation Centre, which has certainly set an example of creative and determined fund-raising for many years.

Similarly, admission prices and other revenues have not been exploited as they can be. Tourist revenues are not being maximized in order to improve the quality of the museum experience for all.

In brief, a redirection of government funding and a fresh look at private-sector and visitor revenues can go a long way toward meeting the needs of the population and its collections more efficiently. A combination of these measures and a redirection of the Province's institutions in consultation with federal funding authorities can certainly provide the financial base needed for both the capital and operating costs of a provincial museum, as well as those associated with a more effective programme of decentralized sites and community museums.

3.2.1.7.1 Budgeting

As in most of our cultural institutions, budgeting in Island museums and sites is regarded as a necessary evil, undoubtedly essential to the enterprise but not a creative opportunity in itself. Nor is there widespread appreciation that budgeting must be a collective exercise, which should provide appropriate occasions for input from everyone -- staff, volunteers, board members, even general public -- affected by the budget that results. Cuts, whether from reduced provincial subsidies, shortfalls in visitor revenue or whatever, should then be discussed by the same community of interests, all of whom must have appropriate avenues to express their reactions to such problems in constructive problem-solving ways that select priorities in the light of the on-going long-range planning process that should be underway.

Budgeting in that administrative context is merely the articulation of the institution's plan for the year, in fiscal instead of verbal form. Its preparation, publication, discussion, revision and monitoring should be a continuing public process, providing a financial translation of the conclusions of the planning procedure as it affects this year, next year, and so on. As such, the budget process should begin in the community, where the evaluation of the institution, especially by its visitors, should provide some of the fundamental imperatives as to how funds should be expended in future. Volunteer and other support groups must then be consulted, and their responses recorded and transmitted clearly to staff, who should take account of these general public and specific support group inputs in preparing their departmental estimates. The senior executive in the museum should then present to the board a budget that takes into account this public and staff input, as well as the contribution of the planning committees. The board must review all these factors, and recommend the resultant budget, in which hard choices must be made clear, so that all concerned may understand why certain apparent needs may not be immediately met. If provincial support is not forthcoming -- or indeed if any revenue source shows a shortfall -- then the process must be repeated, so that all concerned are consulted and can at least understand the issues involved in the hard coices the board may be forced to make.

It is evident from this description that even without such revisions, budgeting is a process that no sooner concludes on annual preparation than it is time to begin the next. Quite literally, public information about options for the 1984 budget should go out as soon as the 1983 budget is passed. Within a few months, volunteer and other support groups should be asked to prepare their proposals. Certainly staff should be preparing their budgets based on this evaluative information and their own plans at least six months before budget deadline. The third quarter of the fiscal year should be the one in which the senior executive works with all of these groups and staff members to pull together a budget that meets as many needs as possible; and the fourth quarter should be the one in which the board itself debates and determines the final budget estimates -- not in secret meetings, as the Heritage Foundation has tended to do -- but with full public participation and understanding of the issues. If subsequent shortfalls occasion reviews during the life of that budget, then of course that process of revision must go on at the same time as the procedure to prepare next year's budget is also underway.

An open but structured approach to budgeting as a continuing collective process will go a long way, not only to ensuring the optimum use of revenue sources and the utmost vigilance about expenditures, but also to stimulating the public and political support needed to guarantee that the government levels do their best to provide the required financial support. It would certainly minimize the risk of perceived or actual arbitrariness in responding to budget problems, and ensure as far as possible that decisions about cuts are made by boards informed as well as possible by all budget 'users' of the implications of decisions it makes. The Cultural Affairs Division can also help expedite the budgeting schedule by providing its grants to all institutions as early in each fiscal year as possible.

3.2.1.7.2. Visitor revenues

In general, almost all Island museums, especially the Heritage Foundation sites, should alter their admission price policies, so that their prices are competitive with comparable private-sector attractions during the tourist season. Not only would this increase direct revenue from tourist visitors (who will certainly pay as much as they would at a comparable private attraction), but the objection of the private sector to the public attractions would be eliminated, so that cooperation both with individual private attractions and with the Tourism section of the government could begin in earnest, with full-fledged participation in all marketing activities, such as marketplace appearances in the tourism conventions, familiarization tours, and the like. A most important source of visitor revenue is being almost totally lost due to the short-sightedness of the present low-price policy, because the public museums are being effectively cut off at present from participating in the extremely lucrative and growing bus tour trade, which is visiting the Island as a whole. Over 1,000 buses annually visit Green Gables Hose but almost none go on to visit Heritage Foundation sites, although many do go to privately-owned attractions. A competitive rate for tourists in the summer months and cooperation with Parks Canada and the private sector can bring those bus tours to public museums as well, and the increased revenues can result in longer open seasons for Islanders at reduced rates in the spring and fall.

Another revenue source that is being missed is from school tours. Those who think that charging a per-student rate would discourage schools from coming should consider the success of the UPEI Planetarium. And if the problem is that the sites' programmes are not as stimulating or as relevant to the curriculum as that of the Planetarium, then of course they should be made so. Schools know better than most institutions that nothing is free, and payment whether from the school or collected in the classroom of a reduced rate for such tour groups will ensure that the value of the visit is appreciated, as well as providing a concrete support for the museum which so much needs it.

The sale of gifts and books is another revenue source that has been inadequately exploited to date. In particular, the distribution of the Heritage Foundation publications should be improved, both off the Island and on, probably through a percentage contract with a distributor. But more generally, cooperation in buying between museums and sites could net savings in wholesale costs, and ensure high quality, as well as organizing stimulation to the Province's craft industries, on a much larger scale than the individual efforts of particular museums to date. Here again, a provincial museum association would be of benefit.

3.2.1.7.3
Grant revenues

Certainly the Confederation Centre cannot be faulted for failing to take advantage of every possible grant opportunity. The Heritage Foundation has only recently become as aggresive, with uneven results. But the rest of the Province's institutions are not well informed about the availability of federal grant assistance in particular. Certainly in order to be eligible, those institutions may have to change some aspects of their operations, particularly to operate a longer season. But they should have the option. The federal Museums Assistance Programme's policy of supporting the preservation and interpretation of the heritage has in general not yet reached the Island's community museums.

The other broad conclusion that should be underlined about federal grant programmes is the very real and justified demand for a second Associate Museum, or at least a serious address in Ottawa to the problem that the only Associate in the Province has been an art gallery, so that the science and history aspects of the heritage have been ignored by the Associate Museums Programme. The Province especially should be making this point as articulately and urgently as the need requires.

As to the provincial grant programme, the most important observation about it is the quantitative one that it is far too little, and that it has been restricted to far too few institutions. It is seldom advantageous to have such a grant programme administered by an exhibiting institution, so that it would be a very great gain to increase the funding to the programme from the present $3,000 or $4,000 that the Heritage Foundation has been distributing to at least $10,000, to be distributed directly from the Cultural Affairs Division through the provincial museums' association, and made available to all community museums listed in this Report. But such grants should be offered on condition of the production of policies and plans (phased over a period of years), so that the grants would ensure that the museum was involving the community in a planning process, and instituting professional practices and policies.

The grants programme could thus be an instrument toward resolving some of the problems identified in this Report, and therefore guarantee an increase in efficient use of the grant funds. Similar requirements, of course, would apply to the Heritage Foundation and to the provincial museum of man and nature.

3.2.1.7.4 Other Revenues

Even in jurisdictions where many of the planning and budgeting practices described above are relatively common, the present economic climate has driven museum administrators to consider other sources of revenue. At least in concept, the site manager at the Basin Head Fisheries Museum has advanced many notions, and taken some steps to actualize production activities as part of the museum's demonstrations that would realize revenue, ranging from the sale of fish to the marketing of fish boxes assembled and printed with machinery to be on view in the museum.

Another example is at Orwell Corner, where a functioning farm and shingle mill should be supported with the comparatively small investment needed to realize revenue from the sale of offspring of livestock, sale of crops, shingles, and the like. The Corner used to be more effective in these activities in the past, in such innovative departures as selling shingles to the Village Acadien in New Brunswick.

To invoke budget cutbacks to deprive the Foundation of the basis for such fund-generating activites is counter-productive. The Cultural Affairs Division would do well to systematically encourage the development of all such opportunities that combine the demonstration of productive activities with the sale of the products or services rendered; particularly with the advent of the growing market for more traditional craft and industrial products (such as cedar shingles), the potential for such funding sources is expanding and should be exploited.

3.2.1.7.5 Expenditure control

Not only the Heritage Foundation but virtually all of the Island's museums could benefit from an expenditures control system linked to the type of budgeting exercise described above. That is, budget expenditures should be detailed by quarter, and priorities identified so that options could be presented, assuming such cuts or shortfalls as 10%, 20%, and so on. When quarterly visitor revenue figures or provincial grants announcements impact the budget, administrators can follow the appropriate reduced level of activity, institute the required expenditures control, and transfer any programmes cut forward to the budgeting process for the following year. In this way precipitous cuts such as those experienced or at least perceived at Basin Head and Orwell Corner may be avoided, and expenditures controls may be rooted in long-range planning and priority selection.

3.2.1.8 Relations with other institutions and agencies

Isolation characterizes the Island's museums. Not only are most people not aware of federal grants programmes that might help, but few are aware of the professional associations, courses and training opportunities that now exist in Canada. In general, Island museums are only minimally in touch with the world's museum profession, and could be much improved simply by the professional associations and staff development that would ensue from actively pursuing the relatively inexpensive memberships and subscriptions that are needed to become a part of a growing and self-critical profession.

3.2.1.8.1 International

Virtually no contacts exist with the International Council on Museums (ICOM), which is the world museums branch of the United Nations Education and Scientific Commission (UNESCO). Certainly at least the major institutions should be members of ICOM and should subscribe to its journal Museum and other publications.

The only U.S. affiliation is that of the Confederation Centre, which is accredited under the American Association of Museums. There does not appear to be any active participation, however, in the New England or Northeastern sections of the A.A.M., whose annual conferences would be beneficial.

The Orwell Corner director attended the Fredericton meeting of the Association of Living Historical Farms and Agricultural Museums (ALHFAM), and the Alberton Museum director has trained at a U.S. university with a museum programme. But as a whole, Island museums are not participating in international museum life any more than marketing their publications in the New England market. This is doubly unfortunate because Tourism surveys of Island visitors indicate that returning former Island families from New England as well as the rest of Canada make up important components of the visitors coming from those areas, so that participation in the professional associations of those regions might well be combined with marketing ventures designed to reach former Islanders living in those areas. Funding for such participation might then be sought from Tourism, or Tourism representation might be utilized to make such contacts.

3.2.1.8.2 National

Much more important is the Canadian Museums Association. Again, Island museums have not been participating as fully as they might. Heritage Foundation staff members attended the CMA conference in Halifax in good numbers, but little use and awareness of CMA publications, correspondence courses, seminars and the like could otherwise be discerned throughout the Island.

The Artifactory Registrar is now a member of the regional committee of the Canadian Conservation Institute, and the Island is now represented on the Grants Committee of the Museums Assistance Programmes, so it may be hoped that greater awareness of National Museums' programmes may be developing. Certainly both the Confederation Centre and the Heritage Foundation directors have tapped directly into these programmes in recent years, although the Atlantic Regional Officer of MAP (who is always changing, it seems) is long overdue to make a detailed tour of Island museums and sites in season, to ensure that as many people as possible are aware of National Museums' services.

One important avenue of federal support that should be explored is assistance for translation into the other official language. Bilingual interpretation and signage is acutely needed at most Island sites, both for the large Francophone tourist market and for Island Acadians.

3.2.1.8.3 Provincial

Even as regards provincial institutions and agencies that could be of help, the Province's museums have been reticent. Very little advantage has been taken of the highly professional activities of the Tourism section of the Provincial government. Nor have the necessary links been made with the private-sector organization, TIAPEI.

Still more important is the isolation of museum and heritage groups from each other, which should be overcome directly through a Prince Edward Island Association of Museums and Historical Societies. At present, very little collegiality of interest is present. The purpose of such an Association, as suggested above, would be to stimulate professional development of the Province's museum workers, professional and voluntary, through conferences, training courses, seminars, publications, and many more activities. Cooperation could be achieved in many areas such as joint marketing ventures; joint applications for grants for major pieces of equipment to be shared, such as a fumigation chamber, for instance; a joint approach to the Island-wide problem of security; sharing inexpensive methods of achieving at least minimal control over environmental changes affecting the collections; a collective and unified representation to provincial and federal levels of government; and many other functions. Encouraging and sustaining such an Association is a high priority for museum development on the Island over the next few years.

3.2.1.8.4
Municipal

In general, the municipal contribution to museums and sites on Prince Edward Island is satisfactory, suggesting strong interest at the community level. From Montague to O'Leary, towns and villages continue to give appreciable financial or other forms of support as needed, considering the very small populations and budgets often involved. Charlottetown similarly contributes to the Confederation Centre. Summerside might be persuaded to give a grant in lieu of the taxes being paid by the Eptek Centre there, but possibly the development of Holman House to meet the aspirations of its citizens for their own historic house museum would help to change the Town's attitude. Other communities might very well improve their record if the possible advantages of doing so were made clear to them: the Borden council, for instance, needs to be fully informed of the possibilities of earning grants for both summer and year-long jobs (under such programmes as the Canada Community Development Projects Programme) through its Transportation Museum, in order to help it reconsider plans to dispose of the museum building.

3.2.1.8.5
Private

Outside the Confederation Centre, very little has been done to approach private corporations or foundations for financial assistance to museums on the Island. There is no reason why other institutions besides the Centre should not be approaching foundations or corporations with head offices in central Canada, or indeed elsewhere, given the Island's national character as a centre for visitation. Similarly, relations with the private sector of the attractions industry on the Island must be improved, first by instituting prices during the summer season that compare favourably with those of the private institutions, then through combined marketing endeavors, especially with bus tour operators and 'wholesalers.' Participation in Tourism Marketplaces and familiarization tours must be increased, in cooperation with that section of the Provincial government.

3.2.2
Assets

The capital assets of museums consist of their collections, and of the buildings or sites that house them, together with the facilities provided. In Prince Edward Island, the collections and the collection resources are reasonably impressive; but the buildings and their facilities in general are not.

3.2.2.1
Collections

The major art collection on the Island, that of the Confederation Centre, provides a strong resource on recent Canadian art history, although it cannot be said to be representative of Canadian art as a whole. For historical collections, the Heritage Foundation has been widely criticized for its alleged 'magpie' tendency to store up everything; however, a wide net is well advised at these early stages of forming a provincial resource, as long as a collections policy allows for careful de-acquisition of unwanted artifacts as the growth of the collection makes qualitative selection possible. Natural science collections are weak, as the foregoing review has indicated, although the biology collections at the University offer at least a beginning at systematic collecting.

Most of the rest of the collections are typical of community museums all over Canada. Each of these institutions should consider closely the advantages of specialization, in order to build strengths related to their community's history. In this regard the Heritage Foundation sets an admirable example, with its sites each specialized in historically meaningful subject matter related to the past and present economic base of the Island. Further specialization, such as a fox farming collection, possibly at Alberton, or a potato museum at O'Leary or Kensington, should be encouraged.

The collection of artifacts implies, of course, a range of professional museum practices: acquisition procedures, cataloguing, conservation of the artifacts, providing security for them, and doing research on them. We may consider each briefly in turn.

3.2.2.1.1
Acquisitions

An unstructured approach to acquisitions is found throughout most Island museums and sites, with limited or no reference to collections policies or development plans. The result is predictable, both in appearance and reality -- a cluttered, largely unplanned accumulation, rather than a scientifically pursued acquisition pattern. The lack of selectivity of the Heritage Foundation over the past decade may be understandable as it has been striving to build a provincial collection, but one unfortunate result has been an example for the community museums that has reinforced their existing tendency to function as town attics. Policies and planning of collections growth, as outlined above, should go a long way toward changing this attitude.

Gifts and bequests

The practice of accepting large numbers of artifacts on long-term or indefinite loan, but subject to future recall, as followed at Montague or Borden, is an extremely compromising acquisition activity, because it deprives the museum of security of tenure. As far as possible, current lenders to these institutions should be persuaded to convert their deposits to gifts. Gift and bequest forms, as used by the Confederation Centre or the

Heritage Foundation, should be examined by legal advisers, possibly those attached to the Provincial government, and then made standard for all Island institiutions. Such forms and collection policies encourage potential lenders to become donors.

One of the federal institutions with which closer relations might be developed is the Cultural Property Board, under the Department of Communications. This Board provides certificates for 100% tax deductibility for donations to designated museums, and also has a grant fund for the repatriation of artifacts from outside of Canada. Very little knowledge of the Board was found on the Island, and its existence and services need to be made better known, another possible function for a provincial museums association.

Purchases

The Heritage Foundation has wisely provided reserve funds as reassurance that opportunities to build the provincial collection through purchase will not be lost. The Confederation Centre has made good use of the Canada Council and similar funds, and the recent creation of a Provincial Art Bank has compensated for the Centre's relative inattention to contemporary Island artists.

One specialized subject that might at present be solved by a special purchase is that of a mill. Given the Island's rich agricultural heritage, it is surprising that neither Orwell Corner nor any other public museum or site includes an operating -- nor indeed a static -- mill. Several mills are or may become available, the most obvious being the Long River Mill which is currently for sale, as already mentioned. This 1820 structure, with mill pond and race intact, could readily be furnished with a replica of its wheel and made operative again, especially if its valuable carding machinery imported from Scotland around 1820 is also kept. There are a few other water-operated mills in the Province; the Cultural Affairs Division would do well to consider ways and means to save at least one. The location of the Long River Mill is excellent both from the point of view of extending historic preservation activities into that part of the Island, and from a marketing viewpoint, since the Mill is reasonably well located in relation to the main focus of Island visitors. Even if further development were not possible at this time, it would be most unfortunate to lose this opportunity to add what could be a working historic mill to the Province's historic sites.

Archaeological repository

At present the Province has no repository to receive archaeological artifacts. But since the Archaeological Investigations Act provides for the licensing of digs, the Act in effect amounts to licensing the disappearance of this invaluable aspect of the heritage from public collections of the Island. To prevent this loss, most provinces assign to a provincial institution the right of first refusal of archaeological artifacts found on licensed digs or surveys, and attempt to provide that institution with adequate space and resources to accommodate the collection that results.

Certainly the Provincial Archives, which has had licensing responsibilities until now, should not be expected to add such three-dimensional collecting to its functions. Either the Heritage Foundation or a new provincial museum should be declared as the repositiory for archaeological artifacts, and the Archaeological Investigations Act should be changed to require licensed parties to offer first refusal on all their finds to the provincial agency named.

Field research

Scientific field research is essential if a provincial collection of Island specimens is to be built. Every encouragement should be given, to the University and to groups such as the Natural History Society, to undertake systematic collections of specimens, building on the start made at UPEI. Only through such a concerted undertaking over several years, utilizing summer student grants and similar employment programmes, can the deficiency in this field be overcome.

Repatriation

What we have called 'repatriation' in this report is for the most part really the movement of artifacts within Canada, much of it from Ottawa to the Island. National Museums of Canada, Parks Canada, the Geological Survey, Agriculture Canada and other federal collections include Island specimens and even entire collections, such as the archaeology holdings at the National Museum of man. They are generally available to be transferred back to the Island as soon as a provincial institution can preserve and interpret them. Even on the Island, private collectors of archaeological artifacts in particular have indicated that they stand ready to make their holdings available to a provincial museum. These opportunities for filling major collections gaps, particularly in archaeology, are an important reason in themselves for developing a provincial museum.

As for repatriation from outside Canada, Island institutions need to be more aware of the availability of assistance for the purpose from the Cultural Property Board in Ottawa. A study could perhaps be undertaken by the University's Island Studies

Committee to search for artifacts and specimens of Island origin in U.S. museums. The pelycosaur fossil that Island naturalist Francis Bain shipped to the Philadelphia Museum of Natural History is undoubtedly not a single instance.

3.2.2.1.2
Cataloguing

Collections without adequate catalogues are merely heaps of objects. In this regard the Heritage Foundation and Confederation Centre both have provided excellent examples, in cooperation with the National Inventory. Their good work should now be extended to the community museums, again with the use of standard forms and with as much of the Island's resources entered on the National Inventory as possible.

3.2.2.1.3
Conservation and restoration

The Confederation Centre has the only functioning conservation laboratory on the Island, housed in unsuitable space and without adequate facilities. The Heritage Foundation has provided space for a lab in its Artifactory, but now must find the resources to establish and begin the operation of the workshop. The Cultural Affairs Division could play an important role in this respect by working with either or both institutions to enable them to take full advantage of the National Museums' Conservation Assistance Programme, which provides funding for conservators' salaries, phased out over a five-year period, on condition that the institutions in question provide the space and facilities, and guarantee to phase in the required salary to keep the conservator at work. Without at least one art conservator and one history conservator at work, it cannot be said that the preservation of the Province's heritage is being seriously addressed, and the availability of the federal programme should make it feasible for the Province to assist in meeting this urgent need.

As for natural science, it is remarkable that there is no Provincial Taxidermist. Such a position should be established, either in association with UPEI, where one is badly needed to protect existing specimens as well as to make new ones for the biology collection, or for a new provincial museum that includes natural science in its mandate.

3.2.2.1.7
Research

Very little research on Island collections is currently in progress. Without such research, display and interpretation programmes stagnate, and become increasingly inaccurate. Even at the University, research on Island specimens has been very limited, and professors look foward to a provincial museum facility as a possible fresh start for research programmes. The Island Studies Committee of the University should address the need for research on three-dimensional artifacts in public collections as an important aspect of its undertakings.

3.2.2.2 Sites and buildings

The only museum quality space with a permanent exhibition dedicated to the history of Prince Edward Island is the Sports Hall of Fame that is jammed into the foyer of Eptek Centre! No other space displays artifacts on the history of the Island with adequate security and environmental controls, except perhaps the few artifacts at Fort Amherst National Historic Park. This does not indicate a serious intent to preserve, let alone display and interpret, the Province's history.

The buildings constructed in early 1970s for the sites now operated by the Heritage Foundation were lamentably designed and built without reference to museological science. Although possessing pleasant display spaces, it is most unfortunate that Basin Head and Green Park do not incorporate the environmental controls and electronic security that could then have been installed.

On the other hand, the opportunity lost in the even more recent renovation of a modern steel warehouse into the Artifactory is all the more noteworthy when the lack of adequate display space is noted. Although adequate environmental controls and security were planned, no display functions are feasible in the Artifactory, notwithstanding some speculative suggestions on the subject.

As a result, the need for a provincial museum is clear to any observer. For the first time Islanders and their visitors might be able to see the natural and human history of the Province as a whole, and know that the artifacts in the display were adequately protected from fire and theft, and that their environment was adequately controlled to at least retard the destruction of the heritage.

The urgency of the security problems must be stressed. Most of the Province's collections at present are in eminently combustible quarters, in many cases far from fire protection. The Cultural Affairs Division would do well to sponsor a fire inspector's tour of all the facilities mentioned in this Report, and then set out to assist as many institutions as possible to act on the inspectors' recommendations. A similar RCMP survey should be undertaken, and immediate measures should be instituted at the most glaring security problem site, Basin Head.

But the longer-range need for an environmentally controlled museum building must also be remarked. The Province's heritage is not being preserved as long as it is exposed to the variations of humidity and temperature that currently attack the artifacts in their present locations. The Artifactory is a most imperfect solution, since the collections of the Foundation will only receive any measure of environmental control (and a very limited degree of control at that) when in storage. Adequate museum space with evironmental controls must be provided if the Province's heritage is to be saved: this is the simplest and most compelling of arguments for a provincial museum.

3.2.3 Programmes

Despite the limitations of their buildings, Island museum workers provide generally attractive public programmes that could be made more effective with adequate facilities and administrative support.

3.2.3.1 Displays and exhibitions

No systematic evaluation of any display on the Island has ever been undertaken. In general, however, they are intelligently and attractively designed, and do communicate their stories. The artist who designed the exhibits for Alberton in particular should be further employed, since those are among the more aesthetically appealing community museum exhibits of their kind. It may also be hoped that the new Programme Director of the Heritage Fondation will be able to provide the same sort of assistance to other centres (for instance, at O'Leary, where it is badly needed) as he has done so well with very limited resources at Tignish.

As for 'living history' displays, the furnished Yeo Home at Green Park sets a worthy standard, which should be emulated with the furnishing of Beaconsfield, once that building's other functions are relocated elsewhere. At least part of Holman House could be similarly treated. Orwell Corner has many charming moments, but needs more consistent attention throughout the site, and a determination to activate all of its exhibit areas, to draw out the great potential it has. Far more will need to be done to produce even an authentic display at the Village Acadien in Mt. Carmel.

Temporary and travelling exhibitions have been successfully developed at Eptek Centre, which could very well continue in this role conceiving and initiating shows to travel throughout the Island after opening in Summerside. Such a programme should be conceived, however, with the long-range needs of the Province's museums in mind, so that the travelling shows might eventually end their circuits where the exhibitions could be permanently housed. The current Micmac exhibition could thus have been conceived to provide display materials for Lennox Island, and a similar Acadian display could end its days as an improved permanent exhibition at Miscouche. Exhibitions Assistance programme funding from National Museums should be sought for such a series of displays.

Display equipment is largely Island-built, often quite well. The attractive cases designed and built at Alberton and the Musée Belcourt can readily be improved with ventilation and in-case atmosphere control. Consultation with the Canadian Conservation Institute or with Museum Assistance Programmes could readily produce an exhibit case design and some advice on lighting that would benefit many Island museums.

But aside from the qualities of existing displays, the lack of a single permanent exhibition on the Island to tell the story of the Province must be noted as a striking lapse. For a province with such outstanding natural attractions, it is most remarkable that the best display on the natural resources of the island is that maintained by Tourism in its orientation centre at Poole's Corner. Nor is there a single exhibition that tells the human history of the Province, with artifacts that constitute part of the Island heritage. These are fundamental missing elements that can be fully appreciated by anyone who has attended such museums as the British Columbia Provincial Museum, the Manitoba Museum of Man and Nature, or the Nova Scotia museum, to take three outstanding contrasts. As the Halifax example illustrates, such a display need not be massive or expensive to tell the central story, but on the contrary can then function as an inspiration and stimulus for visitors to explore more specialized displays throughout the rest of the province.

3.2.3.2 Interpretation and education

The only site where interpretation is consistently outstanding is Green Park. Otherwise, labels and signage are generally barely adequate, and interpreters are limited by the summer tour guide nature of their employment, and very limited training. As for group tour education programmes, the P.E.I. National Park and the UPEI Planetarium programmes prove that excellent interpretation programmes will draw school and other groups, and funds will be found for bus transportation. School kits are a high priority need for almost all museums and sites, and cooperation with the Department of Education is imperative, in order to aid teachers to see the value and relevance to the curriculum of a tour. The need for bilingual interpretation is pressing throughout the Island, and the Cultural Affairs Division and/or Tourism could very likely help to obtain federal assistance to that end.

Further encouragement might be given to more adventurous forms of interpretation. Casting the guides at Yeo House in Green Park as housemaids of the period is obvious enough, but given the accuracy of their costumes and the artifacts around them, they could readily be trained for role-playing or what is now being called 'first-person' interpretation. Basin Head provides some other stimulating opportunities in connection with their undertaking to develop industries related to the fisheries that will both provide educational demonstrations and actually result in a product for sale, either to visitors or to customers in the industry. This is innovative museology that is most relevant to our times, and should be encouraged.

3.2.3.3
Extension

The need to consolidate the various art extension programmes to schools has been noted. Otherwise, very little sharing or circulating of exhibitions between museums has to date taken place. When Confederation Centre or Eptek Centre consider extension, it is usually to circulate shows to schools or shopping centres. This is because of the lack of equipped temporary exhibit space in most of the museums and sites, and the tourist-only seasons of so many.

Off-Island extension is even rarer. Confederation Centre circulated exhibitions across Canada, although not with the programmatic intent of supporting Island artists of quality, as the Memorial University Art Gallery has done for Newfoundland's artists. The Heritage Foundation for its part has been almost entirely inward-looking. Exhibitions of Island subjects -- of Island-made furniture, or Acadian history on the Island, for example -- would certainly find interest elsewhere, and could be related to exchanges that could bring both exhibitions and other professional museum resources to the Island in return, or simply to Tourism programmes of market development.

3.2.3.4
Publications

The Heritage Foundation has achieved an outstanding publications programme, but is not distributing its books and magazine adequately, as the review of that Foundation activity indicated. The solution here is surely the private sector, where several companies, one on the Island and several off it, would be pleased to handle the distribution of these excellent publications.

3.2.3.5
Marketing

As indicated throughout this report, the marketing of Island museum and heritage site resources to Islanders and tourists alike is very limited. Prices during the tourist season must be made competitive with the private sector, and cooperation between public and private attractions should then be aimed at stimulating and sharing the already large and growing bus tour market. Especially the Heritage Foundation, but also other institutions, should be participating in Marketplaces and familiarization tours to ensure that all tour organizers see the possibilities of combining public and private institutions in one but-tour day.

The resultant increased revenues from tourist attendance can then be used to lengthen the season in which school buses can patronize the sites, and islanders generally can enjoy leisurely visits without the crush of tourists, at reduced off-season rates. Effective marketing should thus be seen as a tool to ensure that these sites actually do begin to interpret the heritage to the people, which they are doing only to a very limited extent at present. Marketing strategies that identify target markets, both tourist and Islanders, would be useful parts of the Master Plan of each institution.

3.2.3.6
Public services

The only museums with adequate food services on the Island are the Village Acadian at Mt. Carmel (an outstanding restaurant) and the Confederation Centre. Only the Centre maintains what could truly be called a museum-quality gift shop. The Heritage Foundation could certainly do so at its sites, but its publications distribution is spotty even over its own sales counters. Generally the potential for revenue from both these public services has not yet been sufficiently realized.

3.3

SUMMARY: TOTAL MUSEUMS PROGRAMME

In summary, we have seen that museums and heritage sites in Prince Edward Island have made great strides in the past ten or fifteen years. Significant collections have been built, and institutions to house and present them. Local initiatives have flourished, until a network of museums and sites today covers the Island. An art gallery of national aspirations is the Province's Associate Museum. A provincial heritage collection is beginning to benefit from adequate cataloguing and storage, if not display, and the Heritage Foundation that owns it also commands a challenging resource of attractive sites with great potential.

On the other hand, there is no Associate Museum for the Province's natural or human history, and no collecting or display facility at all for natural science or archaeology. No institution is telling the story of the Province. In fact, no building is providing permanent display space with museum quality environment or security controls to any historical artifacts or scientific specimens. When on display, the finest of the existing collections even within the Heritage Foundation are exposed to grave risks of fire, theft, and deterioration due to fluctuating humidity and temperature. There is a pressing need for a provincial museum to meet these real needs. Without such an institution, neither the Province nor any other authority can claim to be paying even minimal attention to the need to preserve, display and interpret the heritage of Prince Edward Island. Instead, the heritage is at risk, or left to its ultimate destruction, while the opportunity to present the unique ecology and history of the Island is lost.

Aside from the undertaking to strengthen the centre in this way, many aspects of the existing programmes and museums can be significantly improved. As a whole, the Island's museums and heritage sites are not reaching nearly as many Islanders as they might, largely because of their severely restricted seasons that display closed doors to students for most of the school year, and to all Islanders except during the tourist season. Isolation from the professional museum community, inattention to planning practices and policy statements, and lack of active cooperation with the Department of Education, the Tourism division of the Provincial government, and with the private sector characterize institutions that are not remotely realizing their potential. Especially within the Heritage Foundation, a series of *ad hoc* reactions to situations and the limited use of long-range planning and evaluation procedures has led to a series of *de facto* decisions that do not reflect a balanced approach to fundamental objectives.

There is no inherent conflict between the need to build a central facility that will meet the primary need for display and interpretation in the form of a provincial museum of man and nature, and the need to reinforce and improve the present de-centralized museum system. On the contrary, the best way to support the de-centralized system at this point is precisely to add a central facility that could stimulate visitors to move out to the many sites on the Island, and could bring together all these disparate elements into one meaningful whole which at present is missing. Trusted professional leadership is sorely needed.

At the same time, a requirement that the de-centralized sites across the Province be represented on the board on any central body, a stronger community museum grant system distributed by Provincial government through a provincial museums organization, and a stimulus to staff development, awareness of federal government programmes, and cooperation among public and private museums should produce a much more satisfactory overall museum programme in Prince Edward Island.

One fundamental difficulty that must be overcome is the present encumbrance of the Provincial government's financial support for museums and cultural institutions in general. The stranglehold that commits such a large proportion of Provincial funds in advance to the Confederation Centre must be broken -- not at the expense of the Centre, but simply in order to allow the Province to determine its own priorities. The following recommendations therefore must address a restructuring of the financial support for the Centre from both federal and provincial sources, as well as the primary fact that Prince Edward Island is the only Province in Canada without an Associate Museum charged with the preservation and interpretation of the history and natural science heritage of the Province. Happily, the renegotiation of funding for the Centre, the opportunity to raise the issue of Associate Museum status, and the chance to capitalize on new institutional opportunities come together at the present moment in time.

Certainly the emergence of the University in particular as an institution willing and able to make a significant contribution to the Island's museum community must be seen as a positive factor, which it would be foolish for the Province to ignore. The opportunity to locate a new provincial museum adjacent to the existing Planetarium and developing Arboretum, utilizing the University's collections and developing cross-appointments with faculty, realizing at the same time a location on the main tourist and residential traffic highway on the outskirts of the capital and population centre, immediately beside major public usage areas such as shopping centres, and well situated to function as a display centre linked to the existing Artifactory as storage and warehouse, while at the same time able to serve and support the entire de-centralized museums system, presents an important long-range development prospect that is strongly recommended here as the physical embodiment of the new museum.

The question of which Ministry is to develop the museum sector must be seen as secondary to the foregoing set of problems and opportunities. If indeed the University is to play a major role, there would appear to be all the more reason for the Department of Education to be considered as the eventual locus of the entire cultural affairs mandate. But it is most important that the responsibility and powers be adequate -- embracing all aspects of the arts as well as history and natural science -- and that such a Cultural Affairs Division within whatever Ministry should not be subordinated under other institutions, but report directly to Deputy Ministerial level. Only with such status will a Cultural Affairs Division be able to address its responsibilities with sufficient command of budget and capacity to recommend changes in policy as required.

With such a position; with its financial structure reorganized to support a better de-centralized system and a provincial museum at the centre; with the federal government's role reordered so that the priorities of National Museums policy for the preservation and interpretation of the heritage in the fields of history and natural science are more adequately met; and with a revitalized community museums group with its own organization, receiving increased grants on condition of professional improvements; the Province can ensure that the Island's heritage will be preserved and interpreted for the benefit of many more Islanders and visitors, and for their children and grandchildren in the future.

4.
RECOMMENDATIONS

In accordance with the Terms of Reference of this Report, the following recommendations include tactical measures that would improve the present museums programme on the Island without recourse to major structural changes or capital initiatives, and strategic proposals that would accomplish the necessary restructuring and prepare the way for the new provincial museum of man and nature. However, it would be artificial and misleading to isolate these two types of recommendations. Restructuring of the Confederation Centre and Heritage Foundation is intimately linked with the feasibility of a provincial museum, and only justified if such an opportunity is to be seized; similarly, the community museums' organization is vital to the success of a decentralized museum system with the strengthened centre that a provincial museum would afford.

These recommendations have therefore been presented as a whole, with the culminating section given to the provincial museum proposal, but with an understanding that they are organically linked in a total programme. Of course individual recommendations can be activated, and some recommendations may prove impossible of fulfillment, without shattering the entire enterprise; but it is crucial to integrate all aspects of the new museum programme here proposed, and to see each step in its relatedness to all the others. As with the subject matter of the proposed provincial museum, ecology and history come together in all aspects of the Island's heritage, extending even to the organic unity of these recommendations.

These recommendations have therefore been organized to follow the structure of this report, first addressed to the institutions reviewed above, then to the museological functions analyzed in general, and finally passing to a summary on the proposed provincial museum of man and nature.

4.1
Institutional Recommendations

In accordance with the Terms of Reference, our recommendations must focus on the Confederation Centre, the Heritage Foundation, community museums, and the government and other support agencies and institutions that affect museum life in the Province.

4.1.1 Confederation Centre Recommendations

Four problems in the Fathers of Confederation Act could readily be amended by legislation: the lack of provision for Provincial representation on the Centre's board; the absence of any formal requirement for the Board's recommendations of its executive members to be considered in making new appointments; the lack of reference to preservation and interpretation of its collections in the vague statement of purposes for the Centre; and the lack of any explicit commitment by the Provincial government to provide financial support to the Centre. The latter might be thought by some, particularly in these difficult times, to be an advantage; however, we have seen how the very lack of such explicit (but therefore limited) financial commitment has virtually forced the Centre's Board members to assume and persistently seek indefinite (i.e. unlimited) financial support from government offices that cannot remain indifferent to its fate. Thus it would actually be a clarification in fiscal as well as bureaucratic terms for the nature and limit of this financial responsibility to be spelled out.

RECOMMENDATION 1

THAT the Fathers of Confederation Centre Act of 1964 be amended to provide:

(a) a requirement for a Provincial government representative on the Centre's Board, to be appointed by the Minister responsible;

(b) a provision that the Lieutenant-Governor in Council consider the recommendations of the Centre's Board regarding the appointing of Executive as well as National members;

(c) a Statement of Purpose for the Centre gallery which replaces the present vague reference with the objective of preserving and interpreting its collections;

(d) an explicit but limited statement of responsibility for financial support by the Provincial government in contributing to the operation expenses of the Centre.

We may now pass to the nature of the Province's financial commitment and its limits. The Province cannot afford to have its cultural funding forever tied to the ever-inflating operational needs of the Centre, when the amount involved amounts to some 60% of the total Provincial budget for cultural affairs. The only way to sunder this bondage, without doing violence to the valuable programmes of the Centre, is to embark, hopefully with federal financial assistance, on a programme to establish over the next ten to 20 years an Endowment Fund, the earnings from which would provide the operating revenue that is now coming from annual provincial allocations. Assuming a 10 to 12% earning rate for such a fund, the earnings from a $5-million Endowment would be sufficient to match the current annual contribution of the Province to the Centre. Even if it took many years to establish such a fund, the Province's commitment from its annual Cultural Affairs Division budget could begin to be phased out, and at the end of the endowment accumulation period might be eliminated entirely. If an additional million or two were needed by that time to raise enough endowment revenue to offset inflation, then the Endowment Fund will have to be made larger. With federal matching dollars, it might very well be possible to build such a fund at twice the rate that the Province could allocate. It would still be a better long-range approach to funding than the present system of annual grants. Such an Endowment Fund should be begun now, with a view to phasing out support for the Centre from the on-going annual budget allocations of the Cultural Affairs Division as the earnings from the endowment become available. Its implementation should be included as a subject of discussion with the Department of Communications in the upcoming negotiations to restructure financial support for the Centre's operation.

In addition to building such an Endowment Fund, federal and provincial funding officials should agree to support the completion of the excavated areas that the Centre wishes to finish for the gallery, along with the refurbishing of existing areas as planned when the recently excavated spaces are made available. This project, currently estimated at $465,000, will allow the Centre to make its optimal contribution to the Province's museum programme, especially with its proposal for what should be accepted as a medium-range solution of providing space for the display of Island history.

RECOMMENDATION

2 **THAT the Province renegotiate the funding basis for the Confederation Centre with the Federal Department of Communications following these guidelines:**

(a) the Province will undertake over a period of up to 20 years to utilize a portion of its existing allocation to the Centre to establish an Endowment Fund, the earnings from which will go towards the operating costs of the Confederation Centre, ultimately with a minimal capital of $5 million;

(b) as the earnings from this Endowment Fund become available, contributions from the annual budget of the Cultural Affairs Division will be phased out proportionately;

(c) the federal government will be invited to participate in the Endowment Fund accumulation, and may wish to increase it more rapidly in order to phase down their contributions as well;

(d) the current capital improvement plan to the gallery section of the Confederation Centre should be funded jointly by federal and provincial sources, at its estimated cost of $465,000, in order that the Centre may participate fully in the Province's new museum programme.

The official commitment of the Province as to operating costs, the undertaking to establish an Endowment Fund, and the commitment to the capital cost of completing the excavation project should be made by the Province on condition that the Centre will indeed contribute to the unfolding of the new provincial museum programme as fully as possible. This would necessitate a commitment by the Centre to revise its exhibition policy, so that it should be assured, as the Centre's Director has suggested, that at least 50% of the Centre's exhibiting space after the renovations would be used for thematic displays on the history of the Island, for at least as long as it takes to phase out Provincial operating grants in favour of earnings from the Endowment Fund. Thus when the Endowment is fully in place, the Centre may use its earnings to pursue whatever exhibiting course it chose; but as long as Cultural Affairs Division funds are forthcoming, it may be required to play this role as host to history exhibits.

Not only would such a requirement realize an original intention of the Centre's founders, and the present object of its new Director; it would also provide an immediate solution to the problem that no general thematic display on the history of the Province is now available. The displays should be done, of course, with Heritage Foundation collections and assistance; but since the Foundation has no adequate display space, the galleries available after the renovation of the Centre can provide a relatively early, if temporary, achievement of one of the fundamental objectives of the programme, to provide the public with general displays on the history of the Province in museum quality surroundings that will guarantee the preservation and safety of the artifacts in the exhibitions. As and when a provincial museum of man and nature can supplant the Centre in performing this function, the Centre may choose to phase it out; this would likely be at about the same time, some years hence, when the Endowment Fund earnings are substantially supplanting the direct grants from the Cultural Affairs Division. Hence we have referred to this use of the Centre's gallery for history exhibits after the conclusion of the renovation project as the 'medium-term' solution.

The Centre may also be expected fairly to contribute more aggressively and directly to the promotion of Island artists of quality internationally and nationally. Centre staff should be encouraged to conceive and pursue exhibiting and other promotional opportunities on behalf of Island artists. The question of quality must always be paramount in such an assignment, lest the Centre be seen as some sort of 'Art Board of Trade'. But in fact the example of galleries like Memorial University in Newfoundland indicates that what is needed is the fundamental commitment to the fact that there are artists in the Province capable of producing work of importance and value to the entire world of art, and that the Gallery therefore has a responsibility to distribute those works of quality as far and wide as possible. It is not unreasonable for a provincial funding authority to require such a programme from an Associate Museum.

RECOMMENDATION 3

THAT the new financial commitment of the Province to the Confederation Centre, including an explicit commitment in a revised Act, an undertaking to develop an Endowment Fund, and a contribution to the capital renovation project of completing the excavated areas and refurbishing the other areas affected, be made conditional on:

(a) a revised exhibiting policy under which the Centre agrees to provide at least 50% of its galleries after completion of the renovations to display thematic exhibits on the natural or human history of the Province, in cooperation with the Heritage Foundation and utilizing its collections, at least until such time as the earnings from the Endowment Fund entirely supplant the direct grants from the Province to the Centre's operating expenditures — i.e. as long as such direct operating grants from the Province continue;

(b) a programme of promoting Island artists of quality nationally and internationally by the Centre, with reports on its progress being filed annually at the time of payment of the operating contributions.

4.1.2 Heritage Foundation Recommendations

The recommendations that follow refer to all aspects of the Heritage Foundation as it now exists. They are certainly worth activating on their own merits, and will have beneficial effects that will carry through to any new institutional arragement. However, it should be understood at the outset that the long-range recommendation of this Report is to transfer all the museum activities of the Heritage Foundation to a new provincial museum of man and nature, which would then be certain to develop as the centre of the present Foundation's system of decentralized sites, rather than as a large institution unrelated to them.

Since this recommendation on mandate also proposes to transfer genealogical services to the Public Archives, where they can more efficiently serve the public, this would leave the Heritage Foundation with the important function of architectural conservancy, which would be in line with Heritage Canada and Heritage Foundations in other Provinces (which generally do not operate museums). This is also a function which the Foundation has discharged ably to date, and on which there remains much to be done. The proposed transfer of its museological functions to a provincial museum should not be seen as anything other than what it is — a recognition that these activities have 'come of age' and require a full-fledged provincial museum institution, towards which the fundamentally successful maturation of the Heritage Foundation has been leading the way.

RECOMMENDATION 4

THAT the Heritage Foundation Act of 1970 be amended with the mandate of the Heritage Foundation redefined as that of architectural conservancy;

but that the mandate for all museological activities of the Foundation be transferred to a new provincial museum of man and nature to assume its collections, sites, buildings, reponsibilities, budget and person-years for these purposes;

and that the mandate for genealogical services be transferred to the Provincial Archives, together with the person-years for those services.

The following recommendations therefore pertain to the present Heritage Foundation, and/or to the new provincial museum of man and nature that will assume its current museum mandate and collections. If the establishment of the new provincial museum were to be delayed, however, it is important that these changes be realized within the framework of the existing Heritage Foundation structure.

RECOMMENDATION 5

THAT the Board of the Heritage Foundation, and/or of the provincial museum of man and nature that assumes its museum mandate, should be reorganized along the following principles;

(a) a requirement that the Province should be officially represented on the Board, through a delegate to be appointed by the Minister responsible;

(b) an alteration from the present condition that permits the Lieutenant-Governor in Council to appoint new Board members only "on recommendation from" the present Board to a provision requiring only that the Lieutenant-Governor in Council should take such recommendations into consideration (parallel with the provision for appointments to the Confederation Centre Board);

(c) a requirement that the Education Director of the Micmac Band Council at Lennox Island, and the President of the Société Historique Acadienne, as representatives of two minority cultures the preservation of which is essential to the heritage of Prince Edward Island, should be members of the Board;

(d) a requirement that the Chancellor of the University of Prince Edward Island and the President of the Natural History Society should _ex officio_ be members of the board;

(e) a requirement that control of all the sites be decentralized through the establishment of active, elected local boards meeting regularly with powers to recommend policy, and to prepare, recommend and monitor local budgets, with the elected chairman of each of the site boards reporting to and seated _ex officio_ on the central board of the Foundation or of the provincial museum when it is established;

(f) that Board meetings and minutes should routinely be public, as befits a public institution, with _in camera_ sessions and reserved minutes only for considerations of personnel or exceptional matters.

It is clear from the review of the Foundation's operations that once given such a reconstituted Board, the Foundation or its successor museum institution must first address the need for long-range planning and policy development. The lack of these functions, especially as regards financial planning and management, has led to most of the Foundation's recent difficulties.

RECOMMENDATION

6 **THAT the Heritage Foundation Board and/or its successor in a provincial museum of man and nature as soon as possible establish a Planning Committee, with responsibility to:**

(a) develop a Statement of Intent, a set policy of documents and a long-range Master Plan for heritage resource development on the Island;

(b) institute a planning and evaluation process, so that there is an on-going review and revision of these documents, and an evaluation of progress measured against objectives set;

(c) institute an annual schedule of budget preparation and review, beginning with visitor surveys and other evaluation of service to the public; proceeding through review of priorities set in plans and consultation with staff at all levels to a summary recommendation by the executive director that includes options in case of shortfalls; consultation with appropriate levels of government; and a quarterly budget monitoring process aimed at identifying problems and recommending options to government and the public in advance of any shortfalls or impending cuts.

RECOMMENDATION 7

THAT the Board of the Heritage Foundation and/or the provincial museum of man and nature that assumes its museum mandate take as a priority the publication of at least the following five policy documents:

(a) a Statement of Intent that declares a commitment to the preservation and interpretation of the Island's heritage in terms of concrete objectives attainable within the next two decades;

(b) a Master Plan that projects institutional and facilities development over the next two decades in order to achieve the goals enunciated in the Statement of Intent;

(c) a Collections Policy that not only states the time frame, geographical character, size, condition or other limits on what the institution will collect, but also makes explicit the policy on accepting gifts and bequests, loans to and from the collection, and procedures for both accessioning and de-accessioning artifacts;

(d) a Conservation Policy that makes explicit goals of minimizing deterioration, installing humidistat controls in site buildings where possible to optimize conditions for preservation, and utilizing Upgrading and Equipment Assistance Programme funding from National Museums of Canada to furnish the conservation laboratory for which space has been reserved in the Artifactory; in order to qualify in future for salary support for a conservator under National Museums' Conservation Assistance Programme;

(e) a Security Policy that institutes procedures and proposes an application to the Upgrading and Equipment Assistance Programme of National Museums for funding towards the security equipment needed at all sites against risks of fire, theft, vandalism and other dangers to the artifacts, based on a professional security analysis made in consultation with the RCMP, especially addressing systematically problems of isolation of the sites, and the unique difficulty created by the use of the Basin Head Fisheries Museum site as a public beach.

Given these policies and procedures, the Foundation or its successor institution could benefit from the following improvements in its operations affecting all sites.

RECOMMENDATION 8

THAT the Heritage Foundation and/or the provincial museum of man and nature that assumes its museum mandate should budget for and offer conditions of employment, remuneration and benefits identical to comparable positions in the public service of the Province of Prince Edward Island.

RECOMMENDATION 9

THAT the Heritage Foundation and/or the provincial museum of man and nature that assumes its mandate for the sites should budget for at least five full-time site managers, who should each have other more general duties for the institution as a whole, but who shall be primarily responsible for and stationed at Green Park, Eptek National Exhibition Centre, Beaconsfield, Orwell Corner and Basin Head Fisheries Museum.

RECOMMENDATION 10

THAT the Heritage Foundation and/or the provincial museum of man and nature that assumes its mandate for museums should develop a Marketing Strategy, identify Target Markets, and adopt the following policies and procedures as regards its visitors:

(a) that admission prices during the tourist season should be made comparable to those in the private sector;

(b) that after such prices have been announced, all possible effort be undertaken to cooperate with the private sector of the attractions industry, with Parks Canada, and with the Tourism section of the Provincial government to share and expand bus tour visits to public and private attractions, including cooperation in attending Marketplaces off-Island, arranging joint familiarization tours, preparing joint brochure kits, suggested package tours, and the like;

(c) that as revenue from these improved tourism marketing practices becomes available, it be used directly to extend the season of the sites earlier into the spring and later into the fall;

(d) that a Marketing Strategy be developed to identify target markets, conduct on-going visitor surveys, and set attendance goals.

RECOMMENDATION
11

THAT the Heritage Foundation and/or the Provincial museum of man and nature that assumes its mandate for museums give priority to the following improvements in its services to schools:

(a) extending its season earlier into the spring and later into the fall to accommodate school visits;

(b) cooperating closely with the Curriculum Advisors for Social Studies and Science of the Department of Education in order to produce a general Education Plan that relates the thematic subject matter of each site and of the future museum to curriculum guidelines as closely as possible, and to ensure that all possible means of communciation with, preparation of, and encouragement to teachers is being undertaken;

(c) preparation of a School Use Kit for each site, to include a Teacher's Manual for site visits, as well as material specifically relating exhibits and demonstrations available at each site to curriculum guidelines;

(d) preparation and use of interpreters' manuals for each site, combined with site-specific training of interpreters, related to the school use kits and to general visitors;

(e) instituting special school group admission rates for all school tours.

RECOMMENDATION
12

THAT the Heritage Foundation and/or the provincial museum of man and nature that assumes its mandate for museums should adopt a policy that all signage, labels and oral interpretation shall be available in Canada's two official languages, and should utilize all possible programmes of federal financial assistance to achieve that objective.

RECOMMENDATION
13

THAT the Board of the Heritage Foundation and/or the provincial museum of man and nature that assumes its museum mandate should appoint a Publications Committee to direct its book and periodical publishing activities; including Island natural science as well as history subject matter; should constitute this publications activity as a distinct unit with its own accounts for both revenue and expenditures in such a way that it may qualify for federal financial assistance to Canadian book and periodical publishers; should combine the present two part-time positions of magazine editor and book distributor into one full-time publications director position; and should negotiate agreements with the private sector to achieve efficient distribution both on the Island and throughout Canada and abroad, including the introduction of higher book prices and periodical subscription rates off-Island if these are found to be adviseable.

RECOMMENDATION
14

THAT the Heritage Foundation and/or the provincial museum of man and nature that assumes its mandate for museums should adopt the policy of encouraging wherever possible demonstrations of traditional crafts and industries that will also manufacture a product or service that will produce additional sources of revenue, such as farming or mill operations at Orwell Corner, fish and packing industries at Basin Head, and the like; and should give priority in budget preparation to providing the capital and operating funds available to any such activities that will produce net revenue.

RECOMMENDATION
15

THAT further financial support from the Province to the Heritage Foundation and/or to a provincial museum of man and nature that assumes its mandate for museums should be made conditional on a policy of active cooperation on the part of the recipient institution with all relevant provincial government institutions, including;

(a) the Department of Education, in making school tours available, developing school kits, training teachers and interpreters, and the like;

(b) the Tourism division, in participating in Marketplaces, keeping prices comparable to those of the private sector, hosting familiarization tours, cooperating with visitor surveys, arranging package tours, negotiating with bus tour operators, and the like;

(c) Youth Development Programmes or other provincial job creation programmes to help staff sites;

(d) the Agriculture and Fisheries divisions, in ensuring that their objectives and programmes are being met, and their funds being utilized wherever possible, at Orwell Corner and at Basin Head;

(e) the provincial Parks system, to negotiate the acquisition of land needed to complete the Orwell Corner Macphail Park site; to resolve the security and beach access issue at Basin Head; to ensure that Scales Pond is re-opened as an historical as well as a Parks attraction; and in future to provide a de-centralized system of natural science demonstration and exhibition points in the Provincial Parks related to the central display in the provincial museum.

Finally, there are several recommendations that respect specific sites in the Heritage Foundation network.

RECOMMENDATION
16

THAT the Cultural Affairs Division and the Minister responsible render through appropriate negotiations all assistance possible to support the Basin Head Fisheries Museum in its endeavour to resolve the problem of security of its buildings and artifacts due to the current usage of its site as a public beach.

RECOMMENDATION
17

THAT Beaconsfield be furnished and interpreted to the public as an historic period house throughout all floors (except the security custodians' quarters), with full and literal respect for the terms of the Pratt Endowment to utilize its earnings for Beaconsfield, and with application to the Upgrading and Equipment Assistance Programmes of National Museums of Canada for funding towards provision of adequate security, heat and environmental controls for the collections to be exhibited there, which should consist of the appropriate Victorian holdings of the Heritage

Foundation, possibly accompanied by additional artifacts to be secured as a result of a public campaign for donations to furnish the house in period; that genealogical services be moved to the new Public Archives headquarters; and that all other offices now in Beaconsfield be moved temporarily to provincial office facilities, and ultimately to the new provincial museum of man and nature.

RECOMMENDATION 18

THAT the Heritage Foundation and/or the provincial museum of man and nature that assumes its museum mandate should cooperate closely with existing groups and individuals concerned with Summerside area history, and with them establish a Summerside Historical Museum Committee in order to terminate use of Holman House as a boarding house and furnish it as a Summerside History Museum and Historic House, with a mandate to interpret and preserve specimens and artifacts of Summerside natural and human history, respecting the terms of the Gladys Holman Bequest fully in preserving the building and grounds as an historic house, to be developed under the professional direction of the Eptek National Exhibition Centre director, utilizing financial aid from the Upgrading and Equipment Assistance Programme of National Museums of Canada if available, and applying for summer student programme grants to supplement the volunteer activity of the Summerside Historical Museum Committee, and undertaking to maintain net costs after revenues that are no greater than the losses sustained annually in its present operation as a boarding house.

RECOMMENDATION 19

THAT application be made to the Upgrading and Equipment Assistance Programme of National Museums of Canada to contribute toward an addition to the Eptek National Exhibition Centre building in order to move the Prince Edward Island Sports Hall of Fame collection, both in order to provide adequate space to preserve and display the sports artifacts, and to improve the capacity of the Eptek National Exhibition Centre to achieve the objectives of the N.E.C. Programme through utilization of the Centre's foyer currently occupied by the Sports Hall of Fame; and that the Town of Summerside be requested to give an annual grant in lieu of (equal to) the taxes on the Eptek Centre building.

4.1.3 Community Museums Recommendations

Three broad measures will go a long way toward improving the situation of the public community museums of the Island: the formation of a provincial museums association with the relatively minor financial support needed for it to mount training seminars for its members volunteers and staff; transfer of the provincial grants programme from the Heritage Foundation to the Cultural Affairs Division and this Association, along with an adequate budget for such grants; and provision of a Museums Advisor from the Heritage Foundation or the new provincial museum of man and nature, not only to advise these institutions on professional practices, but perhaps more important to ensure that they are aware of all federal grant programmes that would help them to overcome at least some of their problems. Such an Advisor would be cost-effective, by assisting these institutions to qualify for funds from Ottawa programmes which they have not been obtaining themselves, and in assisting the Association itself to apply for financial aid from the Training Assistance Programme of National Museums of Canada.

The following recommendations are intended to accomplish these objectives.

RECOMMENDATION 20

THAT the Cultural Affairs Division sponsor the founding meeting of an organization responsible for the mutual aid and staff development of the Province's community museums and historical societies, an association of organizations (not of individuals), which may be known as the Prince Edward Island Association of Museums and Historical Societies; whose President should be a member ex officio of the Board of the Heritage Foundation or of the provincial museum of man and nature when that institution assumes the museum mandate of the Foundation; and which Association should receive provincial financial assistance to organize training seminars in museum practices for the volunteers and staff of its constituent institutions, as well as encouragement and support for applications to the Training Assistance Programme of National Museums of Canada.

RECOMMENDATION 21

THAT the existing Small Museums Grant programme administered by the Heritage Foundation should be eliminated, and in its place the Cultural Affairs Division should administer a Community Museums Grant Programme, distributed to its member organizations by the new Prince Edward Island Association of Museums and Historical Societies, with eligibility for such grants conditional on institutional membership in both the provincial Association and in the Canadian Museums Association; with the total annual budget for this Grant Programme set at no less than $10,000; with annual operating grants of approximately $1,000 to each eligible institution; and with additional amounts available as 'seed money' to provide funds to ensure each institution's eligibility to participate as required on a planned, prioritized schedule to qualify for federal assistance under the relevant grant programmes of National Museums of Canada.

RECOMMENDATION
22

THAT the Programme Director of the Heritage Foundation should immediately be appointed Museums Advisor for the community museums of the Province, but that in future budgets the Foundation and/or the provincial museum of man and nature might include provision for an additional person-year to perform this function, and that the present or future Museums Advisor should give priority in this capacity to the following undertakings:

(a) assisting all community museums to become aware of and to apply for federal grants assistance, including the Upgrading and Equipment Assistance Programme and Exhibitions Assistance Programme of National Museums of Canada, bilingual interpretation programmes, the various Manpower grants available for summer and year-round employees and in the case of the Lennox Island Museum the assistance possible from Indian Affairs for a community exhibition centre;

(b) working with the field officers of these federal programmes and with the new provincial Association of Museums and Historical Societies to develop a year-by-year prioritized province-wide schedule, so that applications may be coordinated to meet the most urgent requirements first, and to avoid unnecessary competition for the limited funds available, both from National Museums and for the 'seed money' to be created by the province under the new Community Museums Grant Programme;

(c) assisting the community museums as their needs according to this schedule reach first priority level, to plan both capital upgrading projects for security, environmental controls, case construction and the like, and travelling exhibitions that will ultimately become permanent displays in each museum, projects to be submitted for assistance from the relevant National Museums programmes, and for the 'seed money' to be made available under the Community Museums Grant Programme;

(d) assist all community museums, but as immediate priority the Garden of the Gulf Museum, Transportation Museum and the Musée Belcourt, to adopt Collections Policies that include stringent terms against acceptance of long-term loans, and in favour of donations, as well as incorporating clear Statements of Purpose to give direction and if possible specialization to each community museum collection;

(e) assist each museum with displays, labelling and signage, with immediate priority given to the O'Leary Museum for its labelling, and to the Alberton Museum and the Musée Belcourt for ventilated case design with internal environmental controls;

(f) **assist the institutions to provide for copying of important documents and photographs, deposit of the originals in the Provincial Archives, and display of copies only as part of thematic exhibitions, possibly with Exhibitions Assistance Programme funding from National Museums of Canada, with priority given to the Musée Acadien in this regard.**

The Cultural Affairs Division of the Province, in taking the initiative to establish a provincial organization, will also have to support the efforts of the Foundation's Programme Director or any future Museums Advisor, by encouraging the museums that are members of the Association to agree to a prioritized schedule of both capital upgrading and exhibition projects, and to support only these scheduled federal applications with sufficient 'seed money' through the Community Museums Grant Programme. This is the model that the Nova Scotia Museum has so successfully established in that province, and it should yield results on the Island even if the total amounts involved are far less.

In addition, the Cultural Affairs Division can support the Province's community museums in other ways.

RECOMMENDATION
23

THAT the Cultural affairs Division should support and encourage only applications from community museums to National Museums scheduled to accord with its 'seed money' made available through the Community Museum Grant Programme;

should support any application to develop an exhibiting centre and community crafts centre made to the Indian Affairs Department by the Lennox Island Museum;

and should request the Crown Assets Disposal Corporation under its Heritage Surplus Assets Agreement with National Museums of Canada to consider making the Abegweit available for a relocated Transportation Museum if dockage and upkeep of the ship can be made available.

One further community museum project might be most ably assisted by the Société du Musée Acadien.

RECOMMENDATION
24

THAT the Société du Musée Acadien form a cooperative joint committee with the Comité de réorientation du Village des Pionniers Acadiens at Mt.-Carmel, in order to plan and eventually seek funding for the upgrading of the Village into an authentic living historical village of Acadian life on the Island.

Finally, it may be said that just as Heritage Foundation sites must extend their seasons, so community museums must find ways to make their artifacts and programmes available to the school and general public through the fall, winter and spring. Year-round operation is a criterion for many federal grants, in any case, but quite aside from that consideration Islanders deserve to be able to participate in the preservation, interpretation and sheer appreciation of their heritage throughout the year, not just when they must jostle with the Island's visitors to see these museums. The schedule of upgrading projects should take as a general priority the provision of heat and environmental controls where possible to achieve at least limited opening year-round.

RECOMMENDATION
25

THAT the Cultural Affairs division, Museums Advisor, and the Association of Museums and Historical Societies take as a general priority in preparing the upgrading schedule for the development of community museums (as with the Heritage Foundation sites) the provision of heat or environmental controls as needed to allow these museums to begin serving both school and general public on at least a limited basis throughout the entire year.

4.1.4
Federal Agencies

The recommendation has already been made, with regard to the Confederation Centre, that the Province should set out to establish an Endowment Fund, the earnings from which would eventually replace the annual commitment of so much of its cultural budget to the operating funds of the Centre. It is possible that the federal Department of Communications might wish to participate in such an Endowment Fund establishment, with the similar view of ultimately relieving the annual demand on federal support. The Centre's proposal that increases in the annual grants from both sources should be tied to the inflation rate, and the likelihood that the most that could be achieved in that respect is an agreement to at least review the rate of increase in the light of the inflation index periodically, should be approached in the context of this central proposal to undertake establishment of an Endowment Fund as a long-range replacement for annual grants. The precise formula of funding between the Province and the Department of Communications is less important than securing cooperation, if possible, on the creation of an Endowment.

RECOMMENDATION
26 **THAT the basis for renegotiation of the federal-provincial operating support to the Confederation Centre should be the Provincial proposal to establish over a period of years an Endowment Fund, the earnings from which would eventually supplant the current annual grants; and that aside from this proposal the Province should support at least an agreement to review periodically the increases in the total amounts paid from all federal and provincial sources to the Confederation Centre for its operating costs in the light of the rate of inflation.**

Whether or not the Special Programme for Cultural Initiatives is continued in its present form by the federal Minister of Communications, or if some equivalent programme should be recommended by the Applebaum-Herbert Commission, it is important that the Province ensure that any significant federal assistance programmes to capital costs of cultural facilities consider as a priority the Island's need for display facilities for human history and natural science.

RECOMMENDATION
27 **THAT the Cultural Affairs Division and the Minister responsible advise the Department of Communications in Ottawa that any capital assistance available for museum facilities in Prince Edward Island under the Special Programme for Cultural Initiatives or any successor programmes should be addressed to the priority of the preservation and interpretation of specimens of natural science and human history on the Island, with immediate attention to the completion of the Confederation Centre's excavation project in order that half of its gallery space might be made available for history exhibitions; but with attention beyond that project to assisting in the establishment of a provincial museum of man and nature.**

Such programmes might contribute to the capital costs of a new museum. But the most critical factor is federal contribution to operation costs, under the Associate Museums Programme. It is therefore all the more urgent to communicate clearly as well to the National Museums of Canada.

RECOMMENDATION
28 **THAT the Cultural Affairs Division and the Minister responsible should call to the attention of National Museums of Canada and the Minister of Communications to whom that Corporation reports, the fact that the objectives of the National Policy of National Museums of Canada, preservation and interpretation of the heritage, are not being served by the Associate Museums programme in Prince Edward Island, because P.E.I. is the only Province in**

Canada without an Associate Museum mandated to preserve and interpret the human history or the natural science heritage of the province; and that without prejudice to the Confederation Centre as the Associate Museum which functions as the art gallery for the Province, a second Associate should be designated, a provincial museum of man and nature.

It is very likely that National Museums offícals would suggest a more detailed planning study than this report can be, before assenting to this solution. This is a suggestion the Province can certainly support, since detailed conceptual planning of the new facility can be included in such a shared-cost project.

RECOMMENDATION
29 **THAT the Province apply for a Planning Assistance grant from National Museums for federal participation in the cost of a planning study focussed on the future development of the Confederation Centre as an Associate Museum; the possible use of half of its display galleries as an interim measure for history exhibitions; and the detailed conceptual planning of a provincial museum of man and nature as the ultimate solution to the present shortcomings of the Associate Museums Programme on Prince Edward Island, including the implications of designating the provincial museum as a second Associate, for the development of both the Confederation Centre gallery and the new provincial museum.**

While communicating with National Museums, the Cultural Affairs Director might also address himself to the pressing need for a conservator and for training programmes for the Province's museums and sites.

RECOMMENDATION
30 **THAT the Cultural Affairs Division support applications to National Museums' Training Assistance Programme from the new Prince Edward Island Association of Museums and Historical Societies, as the most effective way to develop the training seminars and other programmes needed by the Province's museum workers, including the use of any funds that the Division can give to the Association for training as 'seed money' to provide the Association's contribution to such programmes; and to the Conservation Assistance Programme of National Museums for funding for a conservator to work on the conservation needs of all public museums on the Island in the laboratory of the Artifactory.**

The Cultural Affairs Division should also do what it can to ensure that funds from other federal programmes are made available to the province's museums.

RECOMMENDATION

31 **THAT the Cultural Affairs Division and its responsible Minister cooperate with the Department of Industry, Tourism and Energy in representations to Ottawa to ensure that any funds available from such programmes as those of the Department of Regional Industrial Expansion or job creation programmes should be available to cultural institutions including museums as a vital part of the tourism industry, the second most important in Prince Edward Island.**

4.1.5 Provincial Agencies

It is by no means clear that great advantages would be secured by moving responsibility for museums from its present place in the Department of Community and Cultural Affairs to the Department of Education. Certainly this should only be done under certain conditions.

RECOMMENDATION

32 **THAT responsibility for museums within the provincial government might very well remain within the Cultural Affairs Division under the Department of Community and Cultural Affairs; that the principle should be reaffirmed that heritage resources are of broader concern to the people of Prince Edward Island than their relevance to tourism; but that if sufficient reasons are perceived to justify a transfer of the responsibility for museums to the Department of Education, it should be done only under the following conditions:**

(a) that the entire field of responsibility of the Division of Cultural Affairs, embracing the arts as well as heritage, should remain intact;

(b) that the Division not be placed in the Department as a unit under the Provincial Librarian, but remain as a full division in itself, reporting directly to the Deputy Minister and submitting its own budget recommendations at that level, possibly as part of a reorganized section of public institutions under the Department that might consist of at least libraries, Public Archives and Museums with equal and parallel status in the Department.

A move that is more certain to bring beneficial results is to transfer responsiblity for archaeology to an institution with custodial capacity for three-dimensional artifacts.

RECOMMENDATION
33

THAT responsibility for administration of the Archaeological Investigations Act be transferred from the Provincial Archives initially to the Heritage Foundation and subsequently to the provincial museum of man and nature when that institution assumes the museum mandate of the Foundation; and that the Act be amended to require that first refusal on any artifacts discovered in authorized surveys or licensed digs be offered to the Foundation or the museum, for inclusion in the provincial collections.

4.1.6 Post-Secondary Educational Institutions

The role that the University of Prince Edward Island can and should play in the development of museums on the Island suggests that it would be well worthwhile to have that institution represented, possibly through its Chancellor, on the Board of the present Heritage Foundation, and on the board of a provincial museum of man and nature. At the same time, cross-appointments with University faculty would be beneficial, and the Island Studies Committee in particular should be active in developing museum programmes. The opportunity presented by the site at the edge of the campus should certainly be explored in greater depth, both as regards a new structure at the edge of the Arboretum, and the possibility of renovation of the old gymnasium by constructing a new facade along the side of it, facing Highway 1.

RECOMMENDATION
34

THAT the Chancellor of the University of Prince Edward Island, or his/her appointee, should be a member of the Board of the Heritage Foundation, and/or of the new provincial museum of man and nature.

RECOMMENDATION
35

THAT the university should be encouraged to develop cross-appointments of Professors to serve in advisory or even curatorial capacities to a provincial museum of man and nature in their respective disciplines; to explore mutually satisfactory ways of funding such cross-appointments with the Heritage Foundation and/or the new museum of man and nature; and to continue development of its biology collections in a planned, coherent programme.

RECOMMENDATION
36

THAT the Island Studies Committee of the University take the development of a provincial museum of man and nature as a priority project in its undertakings, and focus its research activities on human history and ecology of the Island towards this end, including reasearch projects aimed at discovering the extent of collections from Island sources in Ottawa and abroad.

RECOMMENDATION
37

THAT the Planning Study for which application should be made for a Planning Grant from the Upgrading and Equipment Assistance Programme of the National Museums of Canada (see Recommendation 29) should include detailed consideration of the feasibility of a location on University Avenue (Highway 1) at the edge of the campus of the University, both the option of a new building to be constructed at the edge of the Arboretum, and that of an additon and renovation to the old gymnasium building, more that doubling its size and reorienting it with a facade presented to the highway.

Holland College should also be encouraged to play a more active role in museum development on the Island.

RECOMMENDATION
38

THAT the Cultural Affairs Division request the Association of Museums and Historical Societies, when it is formed, to negotiate with Holland College towards the establishment of seminars and ultimately courses in museum training, in cooperation with the museums and heritage sites of the Island.

4.1.7
Special Interest Groups

It was observed in the institutional review that there were a number of agencies partially duplicating, or at least not coordinating, art extension services to schools at present.

RECOMMENDATION
39

THAT the Cultural Affairs Division request the Prince Edward Island Council for the Arts to study and recommend ways to eliminate duplication and increase the effectiveness of the art extension programmes to the schools currently being operated by the Confederation Centre, the Friends of the Centre, the Curriculum Advisor of the Department of Education, and the Council for the Arts, with a view to making most effective use of the strengths that each agency has to contribute to these programmes.

Since the mandate of the Heritage Foundation includes natural history as well as human, although the Foundation has not been actively involved in that field; and since the new provincial museum of man and nature would include both history and natural science, it would be most useful to have the elected President of the Natural History Society represent that organization on the Board of the Foundation and/or the new museum.

RECOMMENDATION 40

THAT the elected President of the Prince Edward Island Natural History Society should ex officio be a member of the Board of the Heritage Foundation and/or the new museum of man and nature.

4.1.8 Private Sector

Two recommendations respecting collections development touch on the private sector.

RECOMMENDATION 41

THAT the Heritage Foundation and/or the new provincial museum of man and nature, in assuming the responsibility for archaeology and a repository role of enjoying rights of first refusal on artifacts discovered in authorized surveys and digs, should also undertake negotiations with private collectors of archaeological artifacts, with a view to arranging donations of their collections where possible to the new provincial museum of man and nature; and undertake negotiations with the National Museum of Man and Parks Canada, with a view to arranging transfer of archaeological artifacts from their digs to the new provincial museum of man and nature.

RECOMMENDATION 42

THAT the Cultural Affairs Division encourage the Heritage Foundation and/or the museum of man and nature that succeeds it to negotiate in the near future towards the acquisition of one or another of the privately-owned mill sites on the Island, with a view to adding an historic mill to the existing group of decentralized heritage sites of the Foundation and/or the museum.

4.2 Functional Recommendations

Although some of the preceding recommendations have been functional in nature, they have arisen out of the particular needs and opportunities encountered in the institutional review. It is also possible, however, to generate some general recommendations affecting all sites and institutions for the functional analysis in this report.

4.2.1 Administrative Recommendations

The most useful way to encourage improvements in the administration of all of the Province's museums or sites is to institute a programme of gradually requiring certain policy documents or administrative procedures to be in place, as a criterion of eligiblity for provincial grants. This technique, which has been introduced quite successfully (with full consultation, to be sure) in Ontario, could be used by the

Cultural Affairs Division to encourage planning and policy development procedures not only among the recipients of funding under the Community Museums Grants Programme (now called the Samll Museums Grants), but also in the Heritage Foundation and/or the museum of man and nature that may assume its museum mandate.

RECOMMENDATION
43 **THAT the Cultural Affairs Division introduce in 1983 a requiremnt for all museum recipients of provincial funding to provide an adequate Statement of Purpose that includes reference to all definitive museum functions in concrete terms relevant to the buildings and collections of each individual insititution as a criterion of eligibility for such funding.**

RECOMMENDATION
44 **THAT the Cultural Affairs Division introduce in 1984 a requirement that all museum recipients of provincial funding provide an adequate Collections Policy, including subject matter, date, geographical, size and condition limits on artifacts acceptable to the collection, as well as procedures for the acquisition, refusal and de-acquisition of gifts and bequests, and an acceptable policy on loans to and from the institution, as a criterion of eligibility for such funding.**

RECOMMENDATION
45 **THAT the Cultural Affairs Division introduce in 1985 a requirement that all museum recipients of provincial funding provide an adequate Conservation Policy and Security Policy for the preservation and safeguarding of their collections as a criterion of eligibility for such funding.**

RECOMMENDATION
46 **THAT the Cultural Affairs Division introduce in 1986 a requirement that all museum recipients of provincial funding provide an adequate Research Policy and a Programme Policy for the interpretation of its collections to the public, including reference to exhibits, signage, labels, demonstrations, guides, costumes, and all aspects of the programmes for both the general public and school groups, as a criterion of eligibility for such funding.**

RECOMMENDATION
47

THAT the Cultural Affairs Division introduce in 1987 a requirement that all museum recipients of provincial funding provide an adequate Master Plan projecting the development of the institution over the next twenty years, as a criterion of eligibility for such funding; although the Division should assist any interested institutions in applying for financial aid from the Planning Grants of the Upgrading and Equipment Assistance Programmes of National Museums, this Master Plan may in many cases be prepared directly by the Board and curator of each museum; it should include a Collection Development Strategy, a Marketing Strategy, a Facilities Needs Analysis, Site or Architectural Plans, and Institutional Development Strategy, and a 20-year financial forecast of revenues and expenditures.

RECOMMENDATION
48

THAT the Cultural Affairs Division cooperate with the tourism section of the provincial government to conduct an evaluative survey of the visitors to the public museums of Prince Edward Island, addressing both quantitative factors such as the number and origins of visitors, but also qualitative factors such as their experience during their visits, their evaluation of it, and the like.

RECOMMENDATION
49

THAT the Cultural Affairs Division make all financial contributions available to the museum community as early in each fiscal year as possible, and require initial financial projections from each institution for the following year within three months after each year's grants have been awarded; and require that budgets include reduced-level options in case of shortfalls.

RECOMMENDATION
50

THAT the Cultural Affairs Division encourage the new provincial Association of Museums and Historical Societies to develop a plan for joint purchasing of museum supplies and gift shop inventory, especially from Island craftsmen.

4.2.2 General Recommendations on Collections

Most of the recommendations regarding collections and the buildings to house them have been made in the institutional recommendations above. There are a few, however, pertaining to collections in general, that may be added here.

RECOMMENDATION
51 THAT the Cultural Affairs Director request the Atlantic Regional Officer of the Museum Assistance Programmes of National Museums of Canada to tour the community museums of the Province, and ensure that they are fully informed of National Museums' programmes and services; and distribute information regarding the federal Cultural Property Board to all Island museums.

RECOMMENDATION
52 THAT the Cultural Affairs Director encourage each community museum to identify in its collection development strategy a specialization related to the historic and economic base of the area represented by the collection, and to ensure that the specialization is reflected in the institution's programme plan.

RECOMMENDATION
53 THAT the newly formed Association of Museums and Historical Societies should develop a standard Donation Form for the use of all Island museums, standard catalogue forms, and a standard condition report form.

RECOMMENDATION
54 THAT the Cultural Affairs Director should undertake to determine ways and means with the University of Prince Edward Island and other provincial government units concerned with Parks, the preservation of wildlife, natural resources and agriculture, the appointment of a Provincial Taxidermist, who could function best in the new provincial museum of man and nature, although his work might contribute not only to the formation of a provincial collection there, but also to the taxidermy needs of other government departments of other community museums, and of the University for study specimens.

RECOMMENDATION
55 THAT the Cultural Affairs Director request federal or provincial fire inspectors and the RCMP to prepare security reports on each of the community museums of the Province, and request the Museum Assistance Programmes to make the security administrators of National Museums of Canada available to make a security analysis of the Province's museums, including the Heritage Foundation sites, as soon as possible.

5.

TOWARDS A PROVINCIAL MUSEUM OF MAN AND NATURE

Many of the foregoing recommendations have been directed towards the creation of a provincial museum of man and nature, and the following summary of that projected institution should be read in the context of those recommendations.

5.1
Purpose

Prince Edward Island has a fascinating but fragile natural environment, and a rich history of human occupation, from the Palaeo-Indians to the present. It is of vital importance to current and future generations of Islanders that the natural laws of the environment, and the lessons of the human history, should be fully comprehended, not merely in terms of concepts gleaned from books, but in the concrete specifics that can only be acquired from an appreciation and study of the specimens of natural science and the artifacts that constitute the Island's heritage.

The institutions reviewed in this report are all concerned with aspects of this heritage or these specimens. The system of sites operated by the Heritage Foundation is particularly valuable in this regard. Yet nowhere is the Island story as a whole being told. In fact, nowhere aside from the Sports Hall of Fame is there a general exhibition of Island history in museum conditions of security and environmental control that will ensure the preservation as well as the interpretation of the heritage.

RECOMMENDATION
56

THAT the Province should establish a museum of man and nature with the purpose of collecting, cataloguing, studying, preserving, displaying and interpreting to Islanders and their visitors the specimens of natural science and the artifacts of human history that constitute the heritage of Prince Edward Island.

RECOMMENDATION
57

THAT the central theme of the display and interpretation of specimens and artifacts in this provincial museum of man and nature should be the ecology of the Island and the history of its human uses.

5.2
Mandate

There is neither need nor opportunity for a large centralized museum that would threaten the existing heritage sites and community museums throughout the Island. The mandate of the provincial museum should establish it rather as a focus of a decentralized system of sites.

RECOMMENDATION
58

THAT the Province should confer on the museum of man and nature the mandate for the preservation and interpretation of the specimens and artifacts that constitute Islanders' heritage throughout the Island, with responsibility to provide a central thematic display that is integrally connected with the displays of heritage sites and museums in all parts of the Province, in such a way that visitors will be strongly encouraged to discover a decentralized network that is preserving and interpreting the heritage, rather than the central display alone.

The federal mandate of the museum must be to fill the existing gap in the Associate Museums system of National Museum of Canada. The purpose of the Associate Museums Programme is to assist the preservation and interpretation of the heritage through core-funding (operational) financial assistance to designated major museums in Canada. Yet because the designated Associate in Prince Edward Island is an art gallery, Associate Museums core-funding has not gone towards the preservation or interpretation of the specimens and artifacts that constitute the scientific and historic heritage of the Island. The purposes of the Associate Museum Programme are therefore not being fulfilled in Prince Edward Island which is the only province in Canada without an Associate mandated in the science and/or history of that province.

RECOMMENDATION
59

THAT the federal mandate of the provincial museum of man and nature should be conferred by the designation of the institution as an Associate Museum of National Museums of Canada responsible for the preservation and interpretation of the specimens of natural science and artifacts of history that constitute the heritage of Prince Edward Island, the only province in Canada that for the first decade of the National Programme of National Museums has not had a designated Associate mandated in these disciplines.

5.3
Legislation

As suggested in the institutional recommendations, the legislation required to establish the provincial museum might take the form of an amendment to the Heritage Foundation Act, and a subsidiary amendment to the Archaelogical Investigations Act.

RECOMMENDATION
60

THAT the legislation required to establish the provincial museum of man and nature should consist of an amendment to the Heritage Foundation Act of 1970, transferring the responsibility, personnel, assets and funding of the Foundation for the collection, cataloguing, study, preservation, display and interpretation of specimens of natural science and artifacts of history to the new museum, along with all the Foundation sites used for this purpose throughout the Island; transferring genealogical services and its staff to the Provincial Archives; and reconstituting the Heritage Foundation as an agency for architectural conservancey responsible for encouraging and assisting the preservation, study and interpretation of the built environment of the Provinces; and that the Archaeological Investigations Act should be amended to transfer responsibility for its administration from the Provincial Archives to the new museum, along with a requirement that the museum have the right of first refusal on all artifacts discovered in surveys and digs authorized under the Act.

5.4 Relationship with other Island museum and Educational Institutions

Thanks to the oustanding work that has been done to date by the boards and staffs of the Province's various institutions, especially the pioneer decade just past of the Heritage Foundation, the new museum need not and should not emerge as a major addition to the existing framework of facilities, but as a natural outgrowth of the achievements thus far. It is important to set the new museum carefully in relation to all the major existing museum and education institutions.

RECOMMENDATION
61

THAT upon completion of its current renovation in its newly excavated space, aided by financial assistance from federal and provincial sources, the Confederation Centre should provide a facility for the display of Island history in 50% of its gallery space, utilizing current Heritage Foundation collections and other resources, as a preparation for the galleries that the new museum will offer; that upon completion of the museum, the Centre may return to utilization of its display space as the Centre Board shall determine; but that the Centre shall continue as the Province's designated Associate Museum for the works of art that constitute the visual arts aspect of the heritage, so that the relation of the new museum of man and nature and the Confederation Centre shall be that of two Associate Museums, one responsible for history and natural science, the other for visual art.

RECOMMENDATION
62

THAT the new museum of man and nature should assume the mandate, staff, facilities and responsibilities of the Prince Edward Island Heritage Foundation throughout all its locations and

sites, incorporating those changes in its Board, policies and operations proposed in the institutional recommendations of this report relevant to the Heritage Foundation; and that the future relationship of the provincial museum of man and nature and the Foundation shall be that of two sister agencies, the museum responsible for the preservation and interpretation of the movable heritage of the Province (artifacts and specimens), while the Foundation is responsible for the preservation and interpretation of the immovable heritage, the built environment.

RECOMMENDATION
63

THAT the new provincial museum of man and nature in relation to its constituent sites throughout the Province (the present Heritage Foundation sites) shall constitute a truly decentralized organization, with each of the sites governed by local boards, the chairpersons of which shall ex officio be seated on the Board of the museum itself.

RECOMMENDATION
64

THAT the new museum shall provide advisory services to the community museums of the Province, as suggested in the institutional recommendations of this Report, through provision of a Museum Advisor initially to be the current Programme Director of the Foundation; and shall provide such advice and assistance primarily through the agency of the new Association of Museums and Historical Societies, as soon as that organization comes into existence.

RECOMMENDATION
65

THAT the new museum of man and nature shall assume the funding relationship with the Cultural Affairs Division that the Heritage Foundation has enjoyed, except that funding for the present Small Museums Grants shall be redirected through the Community Museums Grants Programme to be administered on behalf of the Division by the new Association of Museums and Historical Societies.

RECOMMENDATION
66

THAT the new museum of man and nature, with the Chancellor of the University of Prince Edward Island or his/her representative on its Board, should negotiate with the University the terms for the museum to assume responsibility for the natural science collections of the Biology department (allowing for continued study collections within the department), and for the development and administration of the Arboretum and the Planetarium as integral parts of the museum; in return for which assumption of responsibility, the museum should receive cross-appointments of

faculty to the museum staff in an advisory, curatorial or administrative capacity, including biology professors relevant to the biological collections and the Arboretum, the Planetarium Director, and members of the Island Studies Committee as research officers working on the museum's theme and collection development.

5.5 **Location**

Distribution of the Island's population suggests a location in the centre of the Island, in the most populous of the three counties, in or near the largest of the cities, and equidistant from the other major centres of population. If one reinforces the demographics of residents with the patterns suggested by Tourism surveys of visitors to the Island, which show a far higher number of tourists on the road between Borden and Charlottetown than any other route, and a large number of Wood Island entrants proceeding westerly across the Island, the argument for a location in the greater Charlottetown area becomes compelling.

It should be noted, however, that this recommendation assumes the fulfillment of the legitimate demands of the Summerside community for its own history museum, which can readily be located in Holman House, and the achievement of a genuinely de-centralized system with local boards recommeding policy and budget for each of the current Heritage Foundation sites, and with their local board chairman representing each site on the Board of the museum itself.

RECOMMENDATION
67

THAT if the museum of man and nature is established as a thematic display centre for a network of sites and museums across the Island, with each of its constituent sites represented on its Board, and if in particular a museum on the history of Summerside is added to this network by the development of Holman House as proposed in the institutional recommendations of this Report, then the preferred location of the central display facility should be in the greater Charlottetown area.

5.6 **Building**

Within the greater Charlottetown area, various sites were examined. They included several current or former hospital buildings, which are to become available for other purposes; other institutional buildings in various locations, in the hands of non-profit organizations; and several historic houses and buildings. However, all of these rejected sites shared at least two of three basic problems:

--extensive fenestration that would make renovation for museum display purposes costly, unsightly, or virtually impossible;
--structures that would make the installation of effective

environmental controls extremely costly, dangerous to the fabric of the building, or virtually impossible;

--locations that present a formidable challenge for public access, by Islanders as well as by tourists or accessible locations with little or no room to expand.

The positive requirements for a feasible museum site might be listed as follows:

—must be readily accessible by Islanders as well as tourists;

--if an existing building, must be able to be converted with relatively little expense for display purposes, eliminating natural light in the main exhibition rooms and incorporating environmental controls without damaging the structure of the building;

—must allow space for parking, and room for future expansion.

As suggested in the institutional review of the University of Prince Edward Island, one location meets these requirements and many others. A site on the University Avenue side of the campus presents the following advantages:

—allows for an identification of the museum by the public as an institution distinct from the university, by fronting on that Avenue/Highway;

--is just to the west of the capital and largest city of the Island, but readily accessible by highway from all other points;

--is on the west side of Charlottetwon, and therefore right on the highway which is identified by Tourism sureveys as the most heavily travelled tourist route in the Province, used by over 90% of visitors;

--is adjacent to heavily used public facilities, such as the large shopping centre immediately to the west, and the many other shopping and restaurant facilities nearby, providing both a compatible environment with supportive public services, and a major reason for large numbers of Islanders, both from Charlottetown and outside, to visit the area, discover the museum and remain conscious of it through constant reinforcement, thereby providing a rationale for heavy drive-by visitor traffic, one of the main sources of museum visitation;

--is readily accessible by school groups from throughout the Island, can provide ample space for school bus turning and parking, and is available on foot to the Island's university students, and to three of the Island's largest secondary school populations;

—provides ample parking space, and room for future expansion;

--is close to the Artifactory, thus making full use of that existing facility for storage and workshops, eliminating the need to duplicate such functions in the museum building proper;

- --allows for the complete incorporation of the University's natural science collections without disrupting their use as study collections, as well as the full incorporation into the museum of the Planetarium and the Arboretum, which will enrich the natural science displays of the museum;
- —allows the museum to negotiate access to the necessary physical facilities, such as usage of the university's heating system from its central heating plant, grounds maintenance by the University's grounds crew, and the like.

RECOMMENDATION 68

THAT the new museum of man and nature should be located on University Avenue in West Royalty, at the edge of the campus of the University of Prince Edward Island, with its facade and access facing onto the highway.

5.6 Capital Cost

It has been suggested in the institutional recommendations above that an application should be made for a Planning Grant from the Museum Assistance Programmes of National Museums of Canada to consider in detail the options of whether to build a new structure in one corner of the Arboretum, facing the highway, or to enlarge and convert the exisiting gymnasium building (assuming that the University is successful in obtaining its new sports facilities). In general, a new facility is to be preferred, since it involves fewer compromises, and is almost always found to be in the end no more or less costly than renovation. However, the gymnasium certainly offers distinct advatanges:

- —as a 1950 structure of no particular architectural distinction, it can be extensively remodelled, with an additon that would in fact obliterate the existing building, wrapping around it a new facade facing University Avenue and incorporating the existing building so that only the present side away from the highway might remain visible as the back of the museum structure;
- —its gym with 20-foot ceilings provides an attractive 5,850 sq. ft. of display space with windows that could readily be blocked out;
- --its structure appears to present no formidable problems to the installation of environmental controls, and its heat already comes from the University's control plant;
- —it is physically connected with the Planetarium, which should become an integral part of the museum's displays;
- —its doors (10 ft. high) can readily become the interior portals of a shipping and recieving area that could be built in front of them, allowing for 10-ft. clearance throughout.

As noted in the institutional review, the 8,255 square feet of the gymnasium could be increased by a facade structure equal to it along the highway side, plus an addition at its eastern end incorporating shipping and receiving facilities, so that the total addition might amount to 10,000 square feet. The total space of the museum might then be some 18,000 square feet. In general, 50% of museum buildings is available for public display, so that this building might provide 9,000 suqare feet of display space — six times the present gallery space of the Eptek Centre, and about 69% of the present exhibition space of the Confederation Centre. Given that the University Avenue location makes full use of the work shop and storage facilities of the Artifactory possible, the new museum may very well be able to use more than half of its space for display functions, perhaps as much as 60%, or 11,000 square feet. In any case, a building of a total 18,000 square feet would provide adequate display space for the modest thematic exhibition envisaged, and would offer the existing Planetarium and Arboretum as well.

Construction costs for renovation or construction of museum space in 1982 approximate $100 per square foot. Thus an 18,000 square foot facility can be estimated at $1.8 million. If we allow a total capital cost of $2 million, we can ensure that an adequate facility can be provided. Such a figure should present no major problem in discussions with Ottawa officials of a federal-provincial cost-sharing arrangement.

RECOMMENDATION
69

THAT the options of new construction on the University Avenue side of the Arboretum, or of renovation and addition to the existing gymnasium of the University should be examined by a detailed planning study with the cost guideline of providing an adequate facility to the Province for a total capital cost not to exceed $2 million (1982).

RECOMMENDATION
70

THAT capital cost proposals to the federal Minister of Communications for federal-provincial cost sharing under the Special Programme for Cultural Initiatives or whatever programmes supplant it, be directed at the construction of a facility to preserve, display and interpret the specimens of natural science and artifacts of history of the Province of Prince Edward Island for the first time to Islanders and visitors alike, thus providing the Province with an Associate Museum of man and nature equivalent to paralled Associates in every other province of Canada, and proposals to private sector donors such as foundations or corporations, should be based on a $2 million total capital cost projection for the new museum building, whether it is a new construction, or a renovation and addition to the existing University gymnasium building.

5.7 Staffing

Personnel required to direct this display facility, and the sites that are now being operated by the Heritage Foundation, are of three types: administrative, curatorial, and operational.

Administration

The existing positions of the Heritage Foundation, an Executive Director, secretary, financial administrator and support staff, and Publications Manager should be adequate to the adminstration of the new museum and its sites. No increase in funding would be required for adminstrative purposes. Particularly with the changes proposed in the institutional recommedations pertinent to the Heritage Foundation, this team should be equal to the task. The Publications Manager would be a new position here, but one created from the two existing part-time positions now at the Heritage Foundation, distribution manager and magazine editor.

Curatorial

The existing staff at the Artifactory should continue to direct the cataloguing and management of the collection that the museum would take over from the Heritage Foundation, along with grants employees under the National Inventory and Registration Assistance Programmes of National Museums as at present. All other curatorial responsibilities, at least at the beginning of the new museum, could be assigned to cross-appointments from the University of Prince Edward Island, in return for which the museum will take over management of the University's collections and development of the Arboretum and Planetarium, with the current director of the latter institution being cross-appointed.

Thus there should be no need for major additions to operating costs to meet the museum's curatorial obligations, and in fact the museum's collections will be far better curated, with the very competent Registrar at the Artifactory working closely with the University faculty cross-appointments. A conservator should be added with the aid of National Museums' Conservation Assistance Programme, following on the equipping of the Artifactory lab, again with National Museums.

Operations

It has been recommended already that the site managers of the present Heritage Foundation sites be increased to five, with each being assigned Island-wide specialized functions as well as direct responsibility for the operation of the site in his/her areas. This would represent a doubling of the present two full-time and one part-time site managers in the Heritage Foundation, with the part-time position at Orwell Corners being made full-time, and two new full-time positions, at Green Park and Beaconsfield, which will begin to function as an historic home. If this increase were to prove too much at first, it is possible that Beaconsfield could be directed by the Programme Manager who will be stationed at the museum. However, given that he or she is to be assigned duties as Museums Advisor in addition to coordinating the programmes of all the sites, it would be preferable if funding could be obtained for a Beaconsfield manager.

Beyond these minimal additions to the site manager complement, operations staff should be assembled as follows:

--for exisitng sites and those to be developed such as Holman House, full use should be made of the summer student and year-round federal employment programmes for each site, as directed by each site manager in coordinating but decentralized applications based on the locations of each site;

--the establishment of local boards with power to recommend policy and budget, and with automatic representation on the Board of the Foundation, should create a nucleus of volunteer organizations, whose members can supplement operation staff to allow for longer hours, longer seasons, and the like;

--for the museum, full use should be made of existing university facilities -- for exampble, heat should be obtained from the university's central heating plant, grounds maintenance from the university's grounds crew, and the like;

--for the museum's security guards and interpreters, students should be recruited, and in addition to part-time jobs full use should be made of granting course equivalents to students who prepare and deliver programmes to the public as part of University or Holland College courses.

Utilizing all these resources, retaining the person-years of the current Heritage Foundation positions, adding the cross-appointments from the University, making full use of grants programmes, organizing volunteer support groups at each site including the new museum, taking advantage of existing university resources, and hiring students at part-time rates where necessary, the new museum should be able to operate with the addtion only of the 2.5 new site managers, and the student guards and/or the guides to be recruited for the new museum.

RECOMMENDATION
71

THAT all person-years now assigned to the Heitage Foundation be transferred to the new provincial museum of man and nature, with the exception of the genealogical services staff, which should be transferred with that responsibility to the Provincial Archives, and with an additonal person-year assigned to the Heritage Foundation for its remaining function of architectural conservancy.

RECOMMENDATION
72

THAT the museum negotiate an agreement with the University of Prince Edward Island for the widest possible use of its facilities, such as access to its heating plant and continued employment of its grounds crew on the museum site, and continued University contribution to salaries for cross-appointments of professors and the director of the Planetarium, in return for which the museum will undertake responsibility for development of the biology collections, the Arboretum and the Planetarium.

RECOMMENDATION
73

THAT the local boards to be established at each site of the current Heritage Foundation network, to be transferred to the new museum, should each have responsibility to develop and sustain volunteer support groups who would be called on to staff facilities, including sales desks, security and guiding positions, in order to extend the seasons of those sites, or to maintain year-round operation where appropriate.

RECOMMENDATION
74

THAT the museum undertake to negotiate with the University and with Holland College credit for University or Holland College students who provide interpretative or other programmes at the museum; and staff most guard and guide positions with University students, as the Planetarium does at present.

5.9 Operating Sources

With such an approach to staffing, the increase in the operating budget of the present Heritage Foundation, aside from transfers from the University such as the present budget of the Planetarium with its revenue as well as its costs, should amount to chiefly the additon of 2.5 site managers, plus student guides and guards. Increased non-salary operating costs of the museum, including payment to the university for its heating plant access and similar services that would be lower than for a museum without the university connection, could certainly be met by the addition of Associate Museums funding to the present revenue sources of the Heritage Foundation.

The ceiling of Associate Museums Programme core-funding support is $200,000, and although this would not be approached initially, there is no reason to believe that the annual amount to be secured from this federal source should be less than $100,000 for an institution with the mandate to preserve and interpret both natural science specimens and historical artifacts for a Province. The lower amounts currently awarded to the Confederation Centre under the Associate Museums Programme are not an indication here, since they are affected by National Museums' awareness of the contributions to the Centre's operating budget directly from its 'parent' Department of Communications budget. Since the national allocation for Associate Museums' funding approaches $4 million, and since the new provincial museum would add a 22nd Associate for such funding, a projection of $100,000 is reasonable.

Increased visitor revenues at the provincial museum itself and at the sites due to the changes in operations and pricing policies proposed in this report will also contribute to an improved operating budget. In summary, the increased operating revenue should be equal to increased operating costs, if the museum is located at the university, following the proposals above, and if Associate Museum status is secured as it should be.

RECOMMENDATION
75
THAT the Cultural Affairs Division plan to maintain its operating commitment to the new museum at the present level of its contributions to the Heritage Foundation, and in presenting the need for an Associate Museum for the Island's history and natural science heritage to National Museums of Canada propose that annual grants under that programme approaching $100,000 would be a sufficient increase in the operating funds of the museum, along with increased visitor revenues and arrangements with the University, to operate a modest but effective central display facility, as well as continuing the decentralized provincial system of heritage sites and museums.

5.10 Market

This central facility should operate year-round in order to maximize service to Islanders and students. Although at the western edge of town, proximity to major shopping centres, major high schools and the University allows a projection of visitors to at least equal the 1981-82 Confederation Centre year's attendance of 68,000, plus 10% added for completion of the new Convention Centre in Charlottetown (since convention goers have an extremely high incidence of attendance at museums), bringing the projection to about 75,000. But the Planetarium alone is already planning for 19,000, and since the Museum will be a new attraction, there is no reason to lessen its separate projection. The Confederation Centre saw 4,000 students on class tours last year, and the Planetarium is expecting 5,000 this year. We may safely project 6,000 students on school tours to Museum and Planetarium combined. Thus, the Museum-Aboretum-Planetarium complex on University Avenue could expect to see a total of 75,000 geral admission museum vistiors, 19,000 in the Planetarium, and 6,000 students on class tours, for a grand total of 100,000 visitors.

APPENDIX A

PRINCE EDWARD ISLAND MUSEUM STUDY

Terms of Reference

1. The Report shall present an overview of the history of museum development on the Island, with emphasis on the Confederation Centre Art Gallery and Museum, the Prince Edward Island Heritage Foundation, and the various community museums. This historical development shall be considered in the context of provincial and federal government museum policy and initiatives.

2. The Report shall present an assessment of the various Island museums institutions under such headings as objectives, facilities, displays, collections, staff, and programs.

3. The Report shall present an analysis of the total museum program on the Island under such headings as government policy, legislation, and clarity of mandate. How effective is the cooperation among institutions? What is being done well? What is being done less well - or omitted?

4. The Report shall suggest ways to improve the present museums program on the Island without recourse to major structural changes or capital initiatives.

5. The Report shall examine and assess the feasibility of establishing a new provincial museum of man and nature under such headings as: a) purpose; b) mandate (provincial and federal); c) new provincial legislation; d) relationship with other Island museum and educational institutions; e) building requirements (new? recycled?) and an approximation of construction and operating costs; f) location (consider several possibilities); g) staff (how many? qualifications?); h) market (Who would be affected by such a museum? How would it relate to tourism?); i) possible and probable sources of funding.

APPENDIX B

BARRY LORD: BRIEF CURRICULUM VITAE

Born: Hamilton, Ontario, 1939: Canadian citizen

Education: B.A., McMaster University, Hamilton, 1961 (Hon. Philosophy)
Graduate work, Harvard University, Cambridge, Mass., 1961-62
National Gallery of Canada Museum Training Programme, 1962-63

Awards: General Motors General Proficiency Scholarship to McMaster, 1957-61
Governor-General's Award for Scholarship, McMaster, 1960
Woodrow Wilson Fellowship, to Harvard, 1961-62
Canada Council grant, to tour European art museums, 1963
Canada Council grant, to research Robert Field painting, U.K., 1968
Canada Council grant, to write art history text, 1973-74

Museums: Assistant Curator, Vancouver Art Gallery, 1963-64
Curator of Art, The New Brunswick Museum, Saint John, 1964-66
Curator, Painting in Canada, Expo 67, Montreal, 1965-67
Freelance exhibition organizer, U.S. & Canadian galleries, 1967-80
Programme Coordinator (from 1977) and Assistant Director (from 1979) of Museum Assistance Programmes, National Museums of Canada, 1977-8
Curator, Wentworth Heritage Village, Rockton, Ont., 1981-present

Journalism: Contributor, numerous U.S., European and Canadian art mags, '63-7
Editor, artscanada magazine, Toronto, 1966-67
Editor, The Five Cent Review, Montreal, 1968-69
Art Critic, Kitchener-Waterloo Record, 1968-69
Art Critic, Toronto Star, 1969-70.
Freelance journalist and critic, Toronto, 1969-70

Teaching: Conestoga College, Kitchener, Ont., 1967-69
University of Guelph, 1969
York University, Toronto, 1969-70
University of Ottawa, 1970-72 and 1977-78
Ryerson Institue, Toronto, 1972-73
University of Toronto, 1974-75
Universite du Quebec a Montreal, 1978-80
Carleton University, 1979-80

Author: J.M. Barnsley (1861-1929) Retrospective, Vancouver, 1964
Numerous eshibition catalogues, Saint John, 1964-66
Painting in Canada, Queen's Printer, Ottawa, 1967 (book)
U.S. and Canadian exhibition catalogues, 1967, 1979
Research articles in National Gallery o Canada Bulletin, 1965-72
subject/object, weed/flower press, Kitchener, Ont., 1967 (poetry)
The History of Painting in Canada: Toward a People's Art, NC Press, Toronto, 1974 (textbook: 20,000 copies)
Editor, Toward a People's Art series, NC Press, Toronto, 1975
Specialized Museums in Canada, National Museums of Canada, 1977
Survival Atlantic Style, Mt. St. Vincent University, Halifax, 1979
Towards a Provincial Museum of Saskatchewan, Regina, 1981
Editor, Planning our Museums, National Museums of Canada, 1982

APPENDIX C

PUBLIC MUSEUMS AND MUSEUM RELATED INSTITUTIONS IN PRINCE EDWARD ISLAND

1. Confederation Centre Art Gallery and Museum

2. Prince Edward Island Heritage Foundation

    2.1 Beaconsfield

    2.2 Eptek National Exhibition Centre and P.E.I Sports Hall of Fame

    2.3 Green Park

    2.4 Orwell Corner

    2.5 Basin Head Fisheries Museum

    2.6 Elmira Railway Station

    2.7 Scales Pond

    2.8 Holman House

    2.9 Artifactory

3. Community Museums

    3.1 Garden of the Gulf Museum, Montague

    3.2 Musèe Acadien, Miscouche

    3.3 Alberton Museum

    3.4 Le Village des Pionniers Acadiens, Mt. Carmel

    3.5 O'Leary Museum

    3.6 Lennox Island Museum

    3.7 Great George Street Gallery

    3.8 Transportation Museum, Borden

    3.9 Musèe Belcourt, Rustico

    3.10 Dalton Centre, Tignish

4. Museum-related Institutions

4.1 Federal Agencies

4.1.1 Department of Communications

4.1.2 National Museums of Canada

4.1.3 Canada Council

4.1.4 Parks Canada

4.1.4.1 P.E.I. National Park

4.1.4.2 Green Gables House

4.1.4.3 Fort Amherst

4.1.4.4 Ardgowan

4.1.4.5 Province House

4.1.4.6 Other Sites

4.1.5 Employment Canada

4.1.6 Department of Regional Industrial Expansion

4.1.7 Agriculture Canada

4.1.8 Geological Survey of Canada

4.1.9 Department of National Defence

4.2 Provincial Agencies

4.2.1 Department of Community and Cultural Affairs

4.2.1.1 Cultural Affairs Division

4.2.1.2 Environmental Information Office

4.2.1.3 Provincial Parks

4.2.2 Department of Tourism, Industry and Energy

4.2.3 Department of Education

4.2.3.1 Provincial Archives

4.2.3.2 Curriculum Development Consultants

4.3 Post-Secondary Educational Institutions

  4.3.1 University of Prince Edward Island

    4.3.1.1 University Collections

    4.3.1.2 Arboretum

    4.3.1.3 Planetarium

    4.3.1.4 Island Studies

  4.3.2 Holland College

4.4 Special Interest Groups

  4.4.1 P.E.I. Council of the Arts

  4.4.2 Local Historical Societies

  4.4.3 Natural History Societies

  4.4.4 Tourist Industry Association of P.E.I.

APPENDIX D

ACKNOWLEDGMENTS

My first and greatest thanks to Mr. Harry Baglole, Community Studies Project Specialist of the Cultural Affairs Office of the Department of Community Affairs and a member of the Island Studies Committee of the University of Prince Edward Island, who made all the arrangements for the study, and went far beyond the necessary to ensure that the undertaking was conducted as expeditiously and as graciously as possible.

Mr. Allan Rankin, Director of the Cultural Affairs Division of the Department of Community Affairs, was also most helpful in arranging interviews, and in setting the problem of the study in its context.

The Hon. Horace B. Carver, Q.C., former Minister of Community Affairs, was good enough not only to offer his own observations, but also to write letters of introduction to the Chairpersons of the Boards of the Confederation Centre of the Arts and the Prince Edward Island Heritage Foundation.

Prof. Ian P. MacDonald, Chairman of the Island Studies Committee, was also most helpful in providing office space for the study, and in writing as well to the chief executive officers of the Confederation Centre and the Heritage Foundation.

Catherine Hennessey, Executive Director of the Foundation, and David Webber, Director of the Confederation Centre Art Gallery, were both generous with their time, and creative with their suggestions in assisting the preparation of the Report.

Dr. Colin J. MacMillan, Chairman of the Centre's Board, and Betty Howatt, Chairman of the Foundation Board, along with William Hancox, Executive Director of the Centre, were all thoughtful and constructive in their comments and responses to many questions.

In addition to the individuals listed below, I met with the entire Board of the Prince Edward Island Heritage Foundation during one of its meetings at Beaconsfield; with a group of Members of the Legislative Assembly; with a group of about a dozen teachers who took considerable trouble to see me despite the fact that it was the last day of school; with some ten members of the Belfast Historical Society during an expanded executive meeting at the home of Dr. and Mrs. Reg Smith of the Belfast area; with Heritage Foundation staff, past and present; and with curators or board members of all community museums on the Island.

To all of them, and to all those listed below, my gratitude for making easier but more rewarding a task that often seemed difficult and complex in detail, but always challenging and worthy in the broad perspective.

If any individuals with whom I met have inadvertently been omitted from this list, my sincere apology. And to those with whom I hoped to meet but was unable during the course of the study, may I express the hope that they will find their viewpoint represented in the pages of this Report, and that a future meeting will allow me to gain the value of their insight.

Acorn, Milton, poet, Charlottetown
Allan, Judy, Chief Interpreter, Prince Edward Island National Park
Anderson, Mrs. Marjorie, Garden of the Gulf Museum, Montague
Arsenault, Georges, Société St. Thomas d'Aquin, Summerside

Baglole, Harry, Dept. of Community Affairs and Island Studies Committee, UPEI
Bagnall, Leone, Member of the Legislative Assembly
Bartlett, William, Art Curriculum Development Consultant
Biggar, Paula, Interpreter, Green Park
Bolger, Dr. Francis W.P., historian, Stanley Bridge
Boylan, Doug, Secretary, Executive Council, Prince Edward Island
Boyle, Wendell, Manager, Orwell Corner
Burke, Mary, Souris

Callaghan, Eileen, Executive Assistant, Heritage Foundation
Carver, Hon. Horace B., Q.C., former Minister of Community Affairs
Clark, Edward, Member of the Legislative Assembly
Clements, Gilbert, Member of the Legislative Assembly
Craig, David, Director, Great George Street Gallery
Curly, Rosemary, Charlottetown
Cutcliffe, Jack, Board member, Heritage Foundation

De Jong, Nicholas, Provincial Archivist, Charlottetown
Demone, Paul, Assistant Manager, P.E.I. National Park, Dalvay
Dewar, Dr. George, O'Leary Museum
Dorion, Jean, Directeur, Musee Belcourt, Rustico
Driscoll, Hon. Fred, Minister of Education
Dunning, Mr. and Mrs. Layton, Old Mill Museum, Long River

Ellis, Kim, Interpreter, Green Park

Gaudet, Henri, Tignish Historical Society
Guignon, Daryl, President, Island Nature Trust

Hancox, William, Executive Director, Confederation Centre
Hennessey, Catherine G., Executive Director, Heritage Foundation
Hilton, Edward, Athletic Director, UPEI
Hogan, Geoffrey, President, Natural History Society
Holton, Mark, Curator, Confederation Centre Art Gallery & Museum
Hornby, James, Editor, The Island Magazine
Hornby, Susan, historian, Charlottetown
Horne, Fred, Souris
Howatt, Betty, Chairman of the Board, Heritage Foundation

Ings, Budd, Member of the Legislative Assembly
Ings, Connie, Board member, Heritage Foundation
Irving, Ronald, Director, Island Community Theatre

Jamieson, Eldon, Social Studies Curriculum Development Consultant
Johnston, Mrs., Town Clerk, Montague
Jones, Orlo, Genealogist, Heritage Foundation

Lavoie, Andre, Environmental Information Coordinator
Ledwell, Frank, Dean of Arts, UPEI

Lips, Karen, Landscape Architect, Charlottetown
Loewy, David, custodian, Beaconsfield
Loewy, Julie, custodian, Beaconsfield

MacBeath, George, Director, New Brunswick Historical Resources
MacDonald, Hon. David, Stanhope
MacDonald, Prof. Ian P., Chairman, Island Studies Committee, Director of Extension Department UPEI
Macdonald, Joseph, Director, Transportation Museum, Borden
MacDonald, Sandra, Stanhope
Mackinnon, Athol, donor, Garden of the Gulf Museum Committee
MacMillan, Dr. Colin, Chairman of the Board, Confederation Centre
MacLaren, Irma, Curator, Garden of the Gulf Museum, Montague
MacQuarrie, Dr. Ian, Department of Biology, UPEI
MacRae, Allan, Curator, Alberton Museum
Mair, Bea, Georgetown Heritage Association
Maloney, Dr. John, Charlottetown
Martin, Kathy, naturalist contracted to Island Studies, UPEI
Martin, Kent, film-maker, Bonshaw
Martin, Kirsten, Bonshaw
McKay, Garth, Interpreter, Alberton Museum
Mckendrick, Allen, Interpreter, Green Park
Meggison, Charles, Manager, Eptek National Exhibition Centre
Meincke, Dr. Peter, President, UPEI
Moase, Lorne, Deputy Minister of Education
Murdock, Susan E., Atlantic Coordinator, National Museums of Canada

Norman, Don, Science Curriculum Development Coordinator

Oliver, Trude, Registrar, Artifactory
O'Neill, Kevin, Supervisor, National Historic Sites, Parks Canada

Paquet, Regan, Manager, Basin Head Fisheries Museum
Perry, Russell, Member of the Legislative Assembly
Poole, Ernest, Board member, Garden of the Gulf Museum, Montague
Pope, Peter, Member of the Legislative Assembly
Porter, Reg, Programme Director, Heritage Foundation
Purdy, Henry, Director, School of Visual Arts, Holland College

Rankin, Allan, Director, Cultural Affairs Division
Richard, Soeur Margeurite, Directrice, Musee Acadien, Miscouche
Rogers, Irene, Architectural Conservancy Advisor, Heritage Foundation
Ross, Mary, President, Belfast Historical Society

Sark, Doreen, curriculum researcher, Micmac history, Kinkora
Sark, Jack, Chief, Band Council, Lennox Island
Sark, John Joe, Department of Community Affairs
Sark, Ray, craft shop manager, Lennox Island
Scott, Brian, Deputy Minister of Public Works
Sherman, Joseph, editor, Arts Atlantic Magazine
Smith, Bruce, Provincial Parks Director
Smith, Dr. and Mrs., Belfast Historical Society
Staples, Garth, Director of Tourism
Steele, Linda, Marketing Manager/Receptionist, Heritage Foundation
Stevenson, Lionel, photographer, Charlottetown

Taylor, Ferne, Prince Edward Island Council of the Arts

Vass, Stanley E., rustic roads consultant, Charlottetown

Webber, David, Director, Confederation Centre Art Gallery & Museum
Williamson, Moncrieff, Charlottetown
Wonnacott, Dr. Earl, Director, UPEI Planetarium

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Since the Information Manual of the Heritage Foundation (cf. Hennessey 1979) contains many significant documents from before that date concerning the Heritage Foundation and its sites, only that Manual has been listed, not the many separate documents in it.

Many of the references below are unpublished documents; my thanks to the many individuals who made these papers available to me during the study.

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